THE EXAMINATIONS FOR ADMISSION TO CANDIDATURE: AN HISTORICAL NOTE.

WITH the new Year of Grace the system of Progressive Examination for admission to candidature as Associate has come into full force. Every aspirant for such position must henceforth qualify for registration (1) as Probationer, (2) as Student, and (3) as Candidate for Associateship; and this can only be done by passing three distinct examinations or tests of competency. There are still more than one hundred men, relegated to their studies from previous examinations, who have the right of admission after passing the single Qualifying (now the "Final") Examination. It is still possible, in the case of architects in practice and chief assistants, to apply for exemption from qualifying as Probationer and Student; and the privilege will endure for a time. But, for the youth of the profession, admission to candidature as Associate is now only obtainable after satisfying the Council of the Institute in the Preliminary, Intermediate, and Final stages, respectively, of the Examination in Architecture.

As more than a generation has come and gone while the events leading to this result have matured, it may be useful, and perhaps not uninteresting, especially at the present time, to recall the more prominent of them.

Some forty years ago a French architect printed an Essay, a copy of which he presented, entitled *Du Diplôme d'Architecte*. He discussed the state of the question at that time, the compatibility of a diploma with the profession of architect, what should be the character of the diploma, and how it should be established. A Paper on this subject, which was to a great extent an abstract of Lance's Essay, was prepared by the late J. Woody Papworth and read before the Institute on the 19th November 1855. The discussion which followed, and the lively interest taken in it by *The Builder*, then conducted by the late George Godwin, at that time a member of the Institute Council, caused a slight flutter among the chiefs of the profession; and the discussion was resumed at a General Meeting held 3rd December 1855, when a Vice-President, the late Sir William Tite, who occupied the Chair, opened the proceedings by stating that the Council had received a Memorial from the Architectural Association (London) in favour of a professional examination and diploma.

The text of this memorial, which was signed by the President of the Association, the late Alfred Bailey, and the two Hon. Secretaries, is as follows:—

> Your memorialists, representing the younger members of the architectural profession, beg to lay before the Royal Institute of British Architects their desire for the establishment of an Examination, which may eventually serve as the basis for the issue of such a diploma as shall certify that the holder thereof is fully qualified to practise as an architect.
>
> They have been induced to take this step from the consideration of the difficulties which, in the present day, beset the early stages of architectural education.

In preparation for entrance upon their articles, in studies during the period of their sojourn in an office, and in the critical interval from the completion of their articles to the moment of commencing practice, the students of architecture are without sufficient guidance. In no case have they that important and valuable direction given to their several studies which is found to be so successful an inducement to the complete mastery of other professions; and this evil produces its more important effects when students of architecture, having completed their articles, commence practice on their own responsibility.

The want of proper knowledge on the part of the architect, combined as it is with a want of information on the part of the public, leads to many of the anomalies which are now so frequently observable in the practice of the profession, and to the presence in its ranks of many who have not the power, and in some cases of those who have not the will, to uphold its credit.

So much attention has been lately turned towards the necessity of testing by examination the competency of all candidates for public employment, that your memorialists are led to submit that the present is a highly opportune period for bringing the subject under your consideration. They feel that they are addressing those who represent the architectural profession, and by whom only an authoritative step towards the establishment of an Examination, or the granting of a Diploma, could be taken. They are also assured that the senior members of the profession could hardly take the initiative till the necessity for that course had been brought before them by those who have more recently entered the profession.

Your memorialists do not feel themselves called upon to enter into further details, because they are convinced that the members of the Institute must, from their position, be fully cognisant of the evil results of the present system; and, therefore, do not doubt that the Council will take an early opportunity of organising an Examination such as shall be found best calculated to aid and direct the student, and to bring the real qualifications of the architect before the public.

On the 14th January 1861, at a Special General Meeting of the Institute, when a Vice-President, Mr. (afterwards Sir) M. Digby Wyatt, occupied the Chair, it was announced that the Council, having communicated with several non-Metropolitan Societies, and with the Architectural Association (London) on the subject of an Examination, had received replies generally to the effect that it was desirable to afford an opportunity for a voluntary professional examination. In the discussion which ensued a motion, proposed by the late J. W. Papworth and seconded by Professor Kerr [*F.*], was put and carried, as follows:—"That this Institute, by the publication of the Resolution* of the 25th June 1860, and by "the circulation of the propositions submitted by the Council at that time, having, to the "utmost of its power, ascertained the views of the profession thereon, and having taken into "consideration the replies forwarded by the various Societies, does, in conformity with the "wishes expressed in these communications, take upon itself the labour of constituting an "Examination tending to promote a systematic professional education." After further discussion, in which the late George Edmund Street took part, Professor Kerr moved, and the late William Burges seconded, "That the Council be instructed to proceed with the pre-"paration of a Curriculum and By-laws, and be recommended to appoint a Committee to this "end, and to report to a General Meeting."

In May 1862 was published a Paper of *Regulations and Course of Examination, with Forms of Declaration and Recommendation, for the Voluntary Architectural Examination*, which was divided into two classes—a "Class of Proficiency" and a "Class of Distinction"; and applicants for admission to either class were required to submit "Preliminary work." In January 1863 nineteen persons applied to be examined in the class of Proficiency and two in that of Distinction. Fourteen were admitted, the preliminary work of four being deemed

* The words of the Resolution unanimously passed at the General Meeting of 25th June 1860 were "That it is "desirable to afford an opportunity for a voluntary pro-"fessional examination."

insufficient, to the Proficiency Class. The late Arthur Ashpitel, the late Sir G. G. Scott, and the late Sir Digby Wyatt were appointed Examiners; the late J. W. Papworth and Professor T. Roger Smith [*F.*], then an Associate, were appointed Moderators. Out of the fourteen applicants, eight passed. The Examiners' Report concluded with congratulations to the Council "upon the healthy stimulant to study which, we cannot but feel, must attend upon "exertions made in the spirit displayed by the candidates for examination on this highly "auspicious first trial of a system likely to produce hereafter, we fully believe, considerable "benefits to the profession."

In 1864 eighteen persons applied. Thirteen were admitted to the class of Proficiency, and seven passed; two were admitted to the class of Distinction and passed. The Examiners were Ashpitel, Scott, and Professor T. Hayter Lewis [*F.*]; the Moderators, J. W. Papworth and Mr. Charles Fowler [*F.*].

In 1865 there were only four applications, and no examination was held. In 1866 there were six applicants, and four were admitted to the class of Proficiency, all of whom passed. In 1867 no examination was held, only four persons having applied. In 1868 there was one application, and no examination was held. In 1870 there were nine applicants for admission to the class of Proficiency, of whom seven were admitted and four passed. In this year was held the first of the Preliminary Examinations established by Resolution on the 21st June 1869, with the proviso that the passing of them was not compulsory on those who came up for the classes of Proficiency and Distinction in the Voluntary Architectural Examination. In 1872 there was one application to be admitted to the class of Proficiency. In 1873, after the programme of the Examination had been divided into artistic and scientific sections, there were five applicants, three of whom passed in both sections, and one in Art only, another in Science only. In 1875 there were six applicants, two of whom passed; and in 1877 ten applicants, one of whom passed.

In 1880 twenty persons, some of whom had passed in one or other section of the Examination, presented themselves in the class of Proficiency, and six passed. In June 1881 was held the last Voluntary Architectural Examination, when four persons were examined and passed.

In the course of nineteen years there had been held ten examinations in the class of Proficiency, and 43 persons had passed, three of them having also passed the class of Distinction. The passed candidates in the Preliminary class (1870–79) numbered 47; and two of these received the Ashpitel Prize: Mr. J. F. Hennessy in 1875, and Mr. John Bilson [*F.*] in 1877.

That in the course of nineteen years, from 1863 to 1881, both inclusive, not more than a hundred persons thought it worth while to apply for admission to the class of Proficiency in the Voluntary Architectural Examination, that only five students per annum could be induced to enter for this examination, less than half of whom were proved competent to pass it, was discouraging. Apart, however, from examinations, the seventies were not years of prosperity to the Institute, and it is not extraordinary that more than one special committee should have met to consider its affairs and its general improvement as a working professional body. In 1877 the Past Presidents and Past Vice-Presidents were invited by the general body to assist the Council, to use the late John Whichcord's words, "not so much in improving the method "of our work, as in arousing a spirit of earnest energy within our ranks." It was then that the By-laws made under the Original Charter were revised with considerable care and acumen; and there was passed a new By-law,* to the effect that, after May 1882, no person

* This was By-law XIV., which was thus worded:—All gentlemen engaged in the study or practice of civil architecture, before presenting themselves for election as Associates, shall, after May 1882, be required to pass an examination before their election, according to a standard to be fixed from time to time by the Council.

should be admitted to candidature as Associate without first passing an examination. Mr. Charles Barry [*F.*] was then President, and to him succeeded the late John Whichcord, whose two years of office must always be regarded as having been of vital importance to the interests of the Institute regarded as the representative body of the profession, and to those of the Examination which was to come into effect in 1882. Whichcord, who became President in 1879, took the Chair at all the meetings—the first of which was held 4th July 1879—of the Special Committee for Examinations, whose Report, prepared by Mr. J. Douglass Mathews [*F.*] and Mr. H. L. Florence [*F.*], was passed in February 1880. To them succeeded the "Architectural Examinations Committee," whose first meeting took place 3rd June 1880, when Mr. Arthur Cates [*F.*] was appointed Chairman and Mr. R. Phené Spiers [*F.*] Hon. Secretary. Their report was brought up at the seventh meeting; and at the eighth the scheme of Examination under By-law XIV. was passed. Their report contained the Regulations, Programme, Forms of Application, &c., in the new Examination, which were approved by the Institute on the 6th January 1881, after the Meeting had made a remarkable alteration in the Examination Programme. The Committee appointed the year before to work out the scheme, the heads of which were incorporated in the Council Report of 1880 and approved by the Institute, had not ventured to include in their programme a complete test of architectonic aptitude. They had omitted all attempt to fully examine in "Design." The Committee had recommended, and the Council had approved, that two hours and a half of one of the three days given to the Written and Graphic Examination should be devoted by the examinees to making "the plan of a building with the details of arrangement for a selected "purpose, adapted to a particular site"—the outline of the said site and a statement of requirements to be prepared for the guidance of the examinees. The Institute approved this with the proviso that the words "section and elevation" should be inserted after the word "plan."

The first Examination under By-law XIV. was held in March 1882, and two others were held the same year, in July and November, under the charge of a Board appointed by the Council, the regulation being that the number on such Board should be not less than five Fellows nor more than twelve. As a matter of fact, the first Board of Examiners in Architecture which ever met at the Institute were appointed in November 1880, and consisted of the President (the late John Whichcord), the three Vice-Presidents (Professor Hayter Lewis, the late Sir Horace Jones, and Mr. Ewan Christian), the Hon. Secretary (Mr. Macvicar Anderson), with Messrs. James Brooks, Arthur Cates, E. A. Gruning, E. H. Martineau, E. R. Robson, Alfred Waterhouse, and T. H. Watson. The newly-appointed Board conducted the last of the Voluntary Architectural Examinations; and, at the Meeting of the 20th May 1881, Street, who was then President, occupied the Chair. His immediate successor in the presidential office—the late Sir Horace Jones—presided over the Board at the first Examination under By-law XIV. held in March 1882, vacating it at the Oral Examination in favour of Mr. Arthur Cates, who has been periodically re-appointed Chairman of the Board, and has conducted almost every Oral Examination since the beginning of that year.

Five years after the introduction of Examinations under By-law XIV.—a By-law made under the provisions of the Charter granted to the Institute by William IV.—a second Charter repealing some of the provisions of the earlier one was obtained from Her Majesty the Queen in Council. The grant was made by a Deed executed 28th March 1887, and the third section of this Charter contains the words "From the date of this our Charter every person desiring "to be admitted an Associate shall be required to pass or have passed such Examination or "Examinations as may be directed by the Royal Institute." Power was given at the same time, under Section 21, to grant Diplomas and Certificates in connection with Examinations,

and to make By-laws which should define, regulate, and prescribe the relations of the Institute to other Societies having kindred aims and purposes.

A few months after the grant of the new Charter an important Conference of architects was held in London. At one of the meetings, held 4th May 1887, it was recommended: (1) That the Institute should undertake the guidance and direction of professional education; (2) that a scheme of a complete system of examination should be prepared; (3) that such system should comprise a Preliminary, an Intermediate, and a Final or Qualifying Examination; and (4) that this system of Progressive Examination should be arranged with the co-operation of local Societies in the United Kingdom. At another meeting, held the next day, it was further recommended that the Institute should be the centre of any federation of the members of the profession within the British Empire, and that such object might be best attained by connecting the various local Societies which existed, or which might thereafter be formed, with the Institute. Other cognate matters were discussed by the Conference, but the two above signalised were the most important. A great deal of minute and careful attention was given to both subjects in the course of the two subsequent sessions, and the scheme of Progressive Examination was approved by a Special General Meeting of the Institute, held 8th April 1889. At the same meeting the architectural Societies of Bristol, Leicester, Liverpool, Manchester, Nottingham, and Sheffield, with the Royal Institute of the Architects of Ireland, the Glasgow Institute, and the Northern Architectural Association—nine in all—were admitted to alliance with the Institute under the provisions of By-laws then recently approved by the Privy Council. Since that time six other bodies in England, Scotland, and Wales, with another in Australia, have been similarly admitted to alliance; with what results may be seen in the KALENDAR last issued to members. The same issue of this work gives the fullest description yet published of the three Progressive Examinations. At the present hour the Probationers number 631, the Students 130; and the number of those eligible for candidature as Associate exceeds 100, with a reserve of 113 applicants relegated from previous occasions, and having the right of admission to the "Final" to be held next March and subsequent Qualifying Examinations.

The above applies only to the class of Associate. All the machinery in force, all the efforts to aid the education of architects and of architectural students, all that is sketched in the foregoing review, concerns admission to candidature as Associate. But the new Charter of 1887, under Section 3, lays down that from the 28th March 1892 the Institute shall have power to declare that every person desiring to be admitted a Fellow shall also be required to have passed an Examination. Although nearly three years have elapsed, the only "Examination" for admission to candidature as Fellow is contained in a "Regulation" for carrying into effect By-law 3: that after the 1st November 1893 every such person shall submit to the Council, as evidence of his abilities as a practising architect, drawings, or photographs, of his executed works, accompanied with a signed declaration that the said works have been designed by himself. Since that Regulation was passed thirteen persons, of whom ten were already members in the class of Associate, have been elected Fellows; while, during the same period, 76 Associates have been added to the Register. The number of Associates is now 873, and there are more than 100 candidates, 64 of whom passed the recent Examination, eligible for election to that class; while the Fellows, who in October 1892 numbered 617, and in January 1893, 621, now number 611. Before the next Annual General Meeting it may be confidently anticipated that the number of Associates will far exceed 900, while that of the Fellows will show little increase. One of the main results of the Charter of 1887 is an apparent shifting of the preponderance of power, in the ordinary affairs of the corporate body, from the Fellows to the Associates of the Institute.

9, Conduit Street, London, W., 3 *January* 1895.

CHRONICLE.

THE EXAMINATIONS FOR CANDIDATURE AS ASSOCIATE.

The Examinations hitherto qualifying for candidature as Associate having, as stated in the preceding article, come to an end with the year 1894, it has been thought useful to publish the names of those who have passed the Voluntary and Obligatory Examinations from the year 1863 onward.

THE VOLUNTARY EXAMINATION 1863–1881.

FORTY-THREE CANDIDATES.

1863.

D. Gostling [*F.*]; R. O. Harris [*A.*]; G. T. Redmayne [*F.*], Manchester; L. W. Ridge [*F.*]; R. P. Spiers† [*F.*], Oxford; H. Stone*; T. H. Watson† [*F.*]; E. Wimbridge.

1864.

H. J. Austin,* Gateshead; R. R. Bayne† [*A.*]; W. V. Gough,* Bristol; C. Hadfield [*F.*], Sheffield; R. C. James; A. Jowers [*A.*]; M. H. Linklater,* Belfast.

1866.

*J. S. Edmeston**; F. W. H. Hunt [*F.*]; R. S. Wilkinson [*A.*]; T. Wonnacott [*F.*].

1870.

T. E. Mundy [*A.*]; J. S. Quilter [*F.*]; W. Scott,* Northampton; W. L. Spiers [*A.*].

1873.

F. P. Johnson; J. W. Rounthwaite [*A.*]; H. STANNUS [*F.*].

1875.

J. Jerman [*F.*], Exeter; *C. R. Pink*,* Winchester.

1877.

F. T. BAGGALLAY [*F.*].

1879.

B. J. CAPEL [*A.*]; W. L. Herford, Manchester; W. Jacques [*A.*]; H. McLachlan [*A.*].

1880.

J. B. Gass [*F.*], Bolton; F. T. W. Goldsmith [*A.*], Newport, Mon.; F. Johnson,* Nottingham; H. H. Kemp, Manchester; P. J. Marvin; L. G. Summers [*A.*], Nottingham.

1881.

A. Marshall [*A.*], Nottingham; W. H. Thorp [*F.*], Leeds; A. Pope [*A.*], Barrow-in-Furness; J. D. Harker [*A.*], Manchester.

*** Those marked thus † passed in the class of Distinction; names of deceased are printed in italics; names of Ashpitel Prizemen in capitals; the asterisk (*) denotes sometime members of the Institute.

THE OBLIGATORY EXAMINATION 1882–1894.

SIX HUNDRED AND FORTY-ONE CANDIDATES.

1882.

R. W. Bousfield*; G. A. T. Middleton [*A.*]; T. P. MARWICK [*A.*], Edinburgh; A. C. Wissenden [*A.*], Dover; E. W. Poley [*A.*]; *S. C. Rogers**; A. S. Gover [*F.*]; W. Scott [*A.*]; C. H. Brodie [*A.*]; T. B. Whinney [*A.*]; C. S. Smith [*F.*], Reading; J. W. Simpson [*A.*]; N. J. Stanger [*A.*]; F. Hooper [*A.*]; *P. Cowper*; J. F. Wood [*A.*], Bristol; C. J. Tait [*A.*]; W. E. Riley [*A.*] Chatham; *C. H. Stock**; E. P. Warren*; P. Hunter [*A.*].

1883.

O. Essex [*F.*], Birmingham; H. F. Tomalin [*F.*], Northampton; C. F. M. Cleverly*; C. Turner*; A. W. S. Cross [*F.*], Hastings; F. T. Mew*; J. H. Ball [*A.*]; A. B. Cottam [*A.*]; E. F. Dawson.*

1884.

A. Crow [*F.*]; A. McGibbon [*A.*], Glasgow; J. A. Williamson [*A.*], Edinburgh; A. B. Wilson [*A.*], Glasgow; J. Ledingham [*F.*], Bradford; C. Mason [*A.*], Nottingham; F. T. Pennington [*A.*]; W. H. Radford [*A.*], Nottingham; R. M. Hamilton [*A.*]; L. T. Waller*; H. A. Paley [*A.*], Lancaster; S. H. Seager [*A.*], Christchurch, N.Z.; A. W. Anderson [*A.*]; R. J. Beale [*A.*]; F. J. Banister [*A.*]; J. B. Phillips [*A.*]; J. M. Kennard [*A.*]; W. J. N. Millard [*A.*]; H. J. Price [*A.*], Nottingham; J. A. Saunders [*A.*], Folkestone; C. H. H. Cazalet [*A.*].

1885.

G. P. K. Young [*A.*], Perth; J. Eaglesham [*A.*], Ayr; A. A. Cox [*A.*], Oxford; H. Berney [*A.*]; N. Spencer*; G. Benson, York; E. Wood [*A.*], Middleton; W. E. Willink [*A.*], Liverpool; P. Ogden [*F.*], Manchester; J. Watt*; S. P. Pick [*A.*], Leicester; R. W. England [*A.*], Leamington; T. C. Yates [*A.*]; N. C. H. Nisbett [*A.*]; F. R. Farrow [*F.*]; *A. T. Ellison**; J. A. Minty.

1886.

H. C. M. Hirst [*A.*], Bristol; F. A. Tugwell [*A.*]; T. R. Milburn [*A.*], Sunderland; W. A. Gelder [*F.*], Hull; W. G. Smithson [*A.*], Derby; J. M. Fairley [*A.*], Edinburgh; L. Coates [*A.*], Halifax; P. Hesketh [*A.*], Manchester; F. W. Ridgway [*F.*], Dewsbury; G. W. Hamilton-Gordon [*A.*]; V. Scruton [*A.*], Birmingham; F. S. Granger [*A.*], Nottingham; E. A. Coxhead,* Eastbourne; J. J. Muller [*A.*]; A. B. Mitchell [*F.*]; W. Dunn*; J. H. La Trobe [*F.*], Bristol; I. R. E. Birkett [*A.*], Manchester; W. R. Low [*A.*]; W. B. Gwyther [*A.*], Calcutta; A. Heyes [*A.*]; B. H. Pethick [*A.*], Plymouth; H. O. Cresswell [*A.*]; S. Box [*A.*], Eastbourne; W. Hooker,* Andover; H. H. Collins, Reading; F. P. Oakley [*A.*], Manchester; T. W. Parkes*; M. J. Gummow [*A.*]; S. Perks [*A.*]; H. Grieves [*A.*], South Shields; A. E. Barnsley*; A. D. Watson [*A.*], Stamford; A. C. Wood [*A.*]; H. T. HARE [*A.*]; F. W. Kite*; J. C. Nicol [*A.*], Birmingham; N. M. Brown [*A.*], Leicester; G. E. T. Laurence [*A.*].

1887.

P. Hoult, Dublin; J. Lavender [*F.*], Wolverhampton; R. M. D. Fell [*A.*]; H. T. Gradon [*A.*], Durham; C. Gourlay [*A.*], Glasgow; T. L. Worthington [*A.*]; R. Watson [*A.*], Edinburgh; F. E. L. Harris [*A.*]; W. Henry White [*A.*]; T. Moore [*A.*]; J. W. Brooker [*F.*]; W. H. Bidlake [*A.*], Birmingham; F. W. Marks [*A.*]; H. A. Gregg [*A.*]; A. H. Worsley [*A.*]; J. W. Stonhold [*A.*]; H. W. Wills [*A.*]; E. J. Bennett [*A.*]; H. R. Lloyd [*A.*], Birmingham; R. Williams

[*A.*]; H. L. Paterson [*A.*]; C. J. Marshall [*A.*]; E. H. Selby [*A.*]; G. C. Smith [*A.*], Newcastle-on-Tyne; H. H. Fox [*A.*]; G. W. Sadler [*A.*], Cheltenham; A. B. Pite [*A.*]; S. G. Goss [*A.*], Paignton; G. N. Durrell [*A.*], Sydney; T. Henry [*A.*]; T. DAVISON [*A.*]; G. Hornblower [*A.*]; J. W. Donald [*A.*], South Shields; L. V. Hunt [*A.*]; A. Sykes [*A.*]; A. T. Bolton [*A.*]; R. M. Gruggen [*A.*]; H. A. Satchell [*A.*]; W. C. Jones [*A.*]; E. H. Dawson [*A.*]; W. H. Woodroffe [*A.*]; E. J. Bridges [*A.*], Cosham; J. Peter [*A.*], Hastings; G. A. H. Dickson [*A.*].

1888.

H. R. Brakspear [*A.*]; T. H. Winny [*A.*]; C. W. Jackson [*A.*]; H. Hodgson [*A.*], Bradford; H. E. STELFOX [*A.*], Manchester; J. A. Berrington [*A.*], Liverpool; C. T. Taylor [*A.*], Oldham; W. E. Potts [*A.*], Manchester; E. P. Hinde [*A.*], Liverpool; P. E. Barker [*A.*], Manchester; H. C. Charlewood [*A.*], Alderley Edge; J. D. Mould [*A.*], Manchester; J. W. Cockrill [*A.*], Great Yarmouth; A. Broad [*A.*]; G. C. Awdry [*F.*]; H. Ogden [*A.*], Manchester; F. B. Lewis [*A.*], Nottingham; *H. C. Elworthy**; M. F. Cavanagh [*A.*], Adelaide; A. C. Walker [*A.*], Tasmania; W. H. Town [*A.*]; A. M. Butler [*A.*]; A. W. Cooksey [*A.*]; F. Fox [*A.*]; D. Jenkins [*F.*], Llandebie; P. W. Barrett [*A.*], Barnstaple; C. W. Piper [*A.*]; F. C. Ryde [*A.*]; E. A. Jollye [*A.*]; P. H. Watson [*A.*]; J. S. D. Ahmadi [*A.*], Bombay; J. C. S. Mummery [*A.*]; W. Pott [*A.*]; L. Ambler [*A.*]; H. Sirr [*A.*]; B. J. Dicksee [*A.*]; S. P. Silcock [*A.*], Warrington; A. C. Smart [*A.*], Melbourne; H. H. Huntly-Gordon [*A.*]; Cecil Orr [*A.*], Dublin; A. Migotti [*A.*]; F. Brown [*A.*]; E. A. Hellicar [*A.*]; C. R. G. Hall [*A.*]; F. Taylor [*A.*]; J. A. Jones,* Birmingham; A. W. Hennings [*A.*]; O. Oertel [*A.*], Allahabad; H. Ling [*A.*]; W. R. Wells [*A.*]; T. P. Roberts [*A.*], Bristol; R. Willock [*A.*]; H. Tooley [*A.*]; F. L. Jones [*A.*], Queensland; J. Gethin [*A.*], Penarth; M. A. Green [*A.*]; R. S. Lorimer [*A.*], Edinburgh; H. H. Thomson [*A.*], Leicester; W. S. Taylor [*A.*]; S. I. Ladds [*A.*]; H. Griffiths*; H. V. Lanchester [*A.*]; P. Waterhouse [*A.*]; W. Pywell [*A.*]; S. A. Ell [*A.*]; H. W. Burrows [*A.*]; A. S. Parker [*A.*], Exeter; *J. A. Macara**; E. W. Jennings [*A.*], Swansea; C. O. King [*A.*]; F. W. Troup [*A.*]; W. A. Moull [*A.*]; G. J. Oakeshott [*A.*]; J. Hudson [*A.*]; J. E. Newberry [*A.*]; T. P. Figgis [*A.*]; J. W. Gunnis [*A.*]; A. E. Taylor [*A.*]; R. L. Cole [*A.*]; W. A. Williams [*A.*].

1889.

E. W. Hudson [*A.*]; A. S. Jones [*A.*]; F. F. Persse [*A.*], Loughrea; H. F. Kerr [*A.*], Edinburgh; *C. H. Cooper**; E. A. Crooke [*A.*], Crewe; P. C. Gibbs [*A.*]; H. Ross [*A.*], Accrington; G. Orrell [*A.*], Chorley; S. M. Fairlie [*A.*], Manchester; J. B. Broadbent [*A.*], Manchester; D. Bird [*A.*], Sale, Cheshire; G. Wood [*A.*], Portsmouth; J. R. Best [*A.*]; R. H. Weymouth [*A.*]; R. E. Crossland [*A.*]; W. J. Tapper [*A.*]; F. H. Tulloch [*A.*]; F. M. Simpson*; R. Henry [*A.*], Leeds; H. Read [*A.*]; B. M. Southall [*A.*]; R. F. Macdonald [*A.*]; F. T. Verity [*A.*]; J. C. Stransom [*A.*]; H. J. P. Kimpton [*A.*]; L. Dennis [*A.*]; L. Youngs [*A.*]; B. F. Fletcher [*A.*]; H. L. Goddard [*A.*], Leicester; S. E. Wall [*A.*]; R. E. Smith [*A.*]; F. B. Andrews [*A.*], Birmingham; R. A. Crowley [*A.*], Alton; E. A. Hawkins [*A.*]; G. Kenyon [*A.*]; T. B. Ellison*; A. N. Wilson [*A.*]; H. G. Ibberson [*A.*]; E. G. Dawber [*A.*], Moreton-in Marsh; E. W. Wimperis [*A.*]; F. M. Elgood [*A.*]; A. O. Collard [*A.*]; H. L. Whitley*; E. T. A. Wigram [*A.*]; W. H. Stucké [*A.*]; B. Woollard [*A.*]; T. R. Hooper [*A.*]; A. Body [*A.*], Plymouth; T. D. Atkinson [*A.*], Cambridge; F. W. Dorman [*A.*], Northampton; A. H. Hind [*A.*], Leicester; H. Lambert [*A.*]; B. Wadmore [*A.*]; H. R. Luck [*A.*]; F. D. Bedford [*A.*]; J. Rogerson [*A.*], Glasgow; B. V. Johnson [*A.*]; R. A. Reeve [*A.*], Stone, Staffs; C. A. Callon [*A.*]; G. T. Bassett [*A.*], Birmingham; J. W. Frazer [*A.*], South Shields; E. A Mayo [*A.*], Deal; H. P. B. Downing [*A.*]; H. G. Lidstone; W. B. Savidge [*A.*], Nottingham; A. W. Hoskings [*A.*], Sydney; E. A. Runtz; A. B. Yeates [*A.*]; *C. E. Bruton**; W. A. P. Clarkson [*A.*], New Zealand; H. W. Doe [*A.*]; A. N. Paterson [*A.*], Glasgow; H. BAKER [*A.*]; L. C. Cornford*; H. Gilbert [*A.*], Maidstone; W. D. Gravell [*A.*]; G. C. Horsley*; D. B. Niven [*A.*], Dundee.

1890.

T. E. Eccles [*A.*], Liverpool; A. E. Habershon [*A.*], St. Leonards; E. C. Frere [*A.*]; P. S. Worthington [*A.*], Manchester; J. S. Gibson [*A.*]; A. H. Heron [*A.*]; E. P. Howard [*A.*], New Zealand; *W. J. Mettam**; S. B. Russell [*A.*]; B. W. Nunn [*A.*], Brighton; A. E. Spackman [*A.*], Bath; A. H. Hart [*A.*]; W. A. Webb [*A.*]; R. T. Beckett*; E. Carter [*A.*]; W. Eaton [*A.*], Leicester; W. B. Goodwin [*A.*]; H. H. Hughes [*A.*]; A. E. Anscombe [*A.*]; F. W. BEDFORD [*A.*], Leeds; G. Harvey [*A.*]; H. L. Hill [*A.*]; J. D. Scott [*A.*]; H. S. Wood [*A.*]; H. A. Woodington [*A.*]; E. A. Young [*A.*]; W. H. Smith [*A.*], Maidstone; A. S. Flower [*A.*]; A. B. Jackson [*A.*]; J. B. Mitchell-Withers [*A.*], Sheffield; F. E. Williams [*A.*]; C. H. Strange [*A.*]; W. T. Conner [*A.*], Glasgow; W. R. Howell [*A.*], Reading; F. Musto [*A.*], Leeds; H. G. Gamble [*A.*]; H. C. Pegg, Nottingham; V. E. Young [*A.*]; J. E. Jefferson [*A.*]; G. S. Jones [*A.*], Sydney; H. H. Wigglesworth [*A.*], Aberdeen; A. E. Bartlett [*A.*]; R. Glazier [*A.*], Manchester; F. H. Greenaway [*A.*]; C. B. Hutchinson [*A.*]; W. A. Pite [*F.*]; H. Porter [*A.*]; H. C. Rogers [*A.*]; E. W. M. Wonnacott [*A.*]; R. B. Pratt [*A.*]; G. L. Sutcliffe [*A.*], Manchester.

1891.

T. R. Kitsell [*A.*], Weston-super-Mare; J. Rawlinson [*A.*]; W. T. Cressall [*A.*]; J. A. G. Knight [*A.*]; O. Fleming [*A.*]; H. S. Fairhurst [*A.*], Blackburn; E. C. Hanson [*A.*]; W. C. Howgate [*A.*]; H. J. Griggs [*A.*]; W. Fraser [*A.*]; J. Hutchings [*A.*]; J. W. Twist [*A.*], South Shields; J. W. Little [*A.*], Clare, Suffolk; A. J. Meacher [*A.*]; J. BEGG [*A.*], Edinburgh; A. H. Clark [*A.*]; R. S. Dods [*A.*], Brisbane; A. N. Prentice [*A.*]; S. H. Capper [*A.*], Edinburgh; W. L. Eves [*A.*]; H. E. Mallet,* Exeter; A. R. Mayston [*A.*], Norwich; A. H. Moore [*A.*]; E. H. Sim [*A.*]; G. F. Collinson [*A.*]; A. E. Tiller [*A.*], Southampton; J. H. Beckett [*A.*], Longton, Staffs; M. Garbutt [*A.*]; H. Helsdon [*A.*]; A. Mackintosh [*A.*]; F. A. Coles [*A.*]; H. S. East [*A.*], Tasmania; H. Budgen [*A.*], Cardiff; T. I. Goldie [*A.*], Bridgwater; G. P. G. Hills [*A.*]; F. E. Littler [*A.*], Hastings; A. H. Thomas [*A.*], Haverfordwest; C. A. Hindle [*A.*], Liverpool; H. A. Saul [*A.*]; W. E. Barry [*A.*]; T. G. Charlton [*A.*], Carlisle; A. E. Kirk [*A.*], Leeds; J. R. Wigfull [*A.*], Sheffield; T. C. Agutter [*A.*], Southsea; F. S. Baker [*A.*], Canada; C. Burton [*A.*]; W. C. Hall [*A.*], Leeds; W. E. Hewitt [*A.*]; E. Osborn [*A.*]; J. E. Evans [*A.*], Cardiff.

1892.

J. C. Watt [*A.*], Aberdeen; W. G. Dobie [*A.*], Birkenhead; A. Warburton [*A.*], Bolton; N. G. Bridgman [*A.*], Paignton; B. Walker [*A.*], Birmingham; F. R. G. Wills [*A.*]; H. Goodman [*A.*]; E. H. Child [*A.*]; T. G. Mansell [*A.*]; J. Paxton [*A.*], Kilmarnock; E. Thornton [*A.*]; W. Vaughan [*A.*]; F. E. Ward [*A.*], Belfast; T. Maclaren [*A.*]; J. Murray [*A.*]; C. W. Baker [*A.*]; A. C. Breden [*A.*]; S. W. Cranfield [*A.*]; A. H. Ough [*A.*]; W. H. Greene [*A.*], Liverpool; A. W. Jarvis [*A.*]; L. Kitchen [*A.*], Manchester; H. C. Corlette [*A.*], Sydney; S. K. Greenslade [*A.*], Exeter; K. Sakurai [*A.*], Japan; R. S. Ayling [*A.*]; J. L. Hodgson [*A.*], Stockport; C. B. Howdill [*A.*], Leeds; J. Saunders, Oldham; R. J. Angel [*A.*], Liverpool; J. W. Blakey [*A.*], Liverpool; E. S. Cummings [*A.*], Edinburgh; G. M. Ford [*A.*]; M. S. Hack [*A.*], Leicester; A. Hale [*A.*], Birmingham; F. M. Harvey [*A.*]; A. C. HOUSTON [*A.*]; E. H. Jones [*A.*], Liverpool; D. W. Kennedy [*A.*]; H. Passmore [*A.*]; T. T. Rees [*A.*], Birkenhead; R. A. Reid [*A.*]; J. Bain [*A.*]; W. H. Burt [*A.*]; A. W. Cleaver [*A.*];

T. Cooper [*A.*]; W. Grace [*A.*]; R. A. Rix [*A.*]; E. C. Shearman [*A.*], Buenos Ayres; T. A. Allen [*A.*]; W. E. Johnson [*A.*]; W. H. Ward [*A.*]; A. R. Hill [*A.*], Bradford; H. Brakspear [*A.*], Corsham; P. L. Waterhouse [*A.*], Tasmania; J. J. Cresswell [*A.*], Grimsby; J. H. Jones [*A.*]; L. E. A. Sargant [*A.*]; J. M. Keith [*A.*]; A. H. Ryan-Tenison [*A.*]; W. N. Cumming [*A.*], Edinburgh.

1893.

P. F. Hockings [*A.*], Brisbane; A. G. Morrice [*A.*]; W. B. Hopkins; B. P. Shires [*A.*], Plymouth; E. A. Hill [*A.*]; C. J. Clark [*A.*]; H. Blackbourn [*A.*]; T. A. Lofthouse [*A.*], Middlesbrough; J. L. Houston [*A.*]; H. Jefferis [*A.*], Sydney; G. M. Simpson [*A.*], Brighton; W. J. Anderson [*A.*], Glasgow; W. C. Ashworth [*A.*], Exeter; R. S. Balfour [*A.*], Edinburgh; W. H. Beevers [*A.*], Leeds; E. Blayney-Clarke [*A.*], Birmingham; F. E. Caws [*F.*], Sunderland; W. Cowie [*A.*], Forres, N.B.; H. C. Creighton [*A.*], Newport, Mon.; H. A. Crouch [*A.*], Brisbane; A. E. Dixon [*A.*], Leeds; F. Earle [*A.*], Hull; A. Gladding [*A.*]; W. R. Gleave [*A.*], Manchester; S. F. Harris [*A.*], Hardingstone; C. H. Hebblethwaite [*A.*], Ipswich; W. Hodgen, Queensland; J. A. R. Inglis [*A.*], Edinburgh; F. H. Lines [*A.*]; W. M. Paton; E. D. Pickford [*A.*]; J. Ransome [*A.*]; A. Robertson [*A.*], Glasgow; M. Robinson [*A.*], Bolton; C. S. Roche [*A.*]; E. Skinner [*A.*]; R. J. Thomson [*A.*]; A. Thorneley [*A.*], Southport; W. G. Watkins [*A.*], Lincoln; C. A. F. Whitcombe [*A.*]; F. T. White [*A.*]; J. White [*A.*], Glasgow; H. Dearden [*A.*], Batley; C. Kempson [*A.*], Leicester; D. G. Salier [*A.*], Tasmania; G. E. Nield [*A.*]; W. A. Lewis [*A.*]; H. E. Jones [*A.*]; F. Lishman [*A.*], Durham; J. Newnham [*A.*], Exeter; D. F. Smith [*A.*], Kirkcaldy; J. R. Little [*A.*], Bolton; A. W. Toynton [*A.*]; J. E. Mowlem [*A.*], Swanage; G. H. M. Trew [*A.*]; W. J. Childs [*A.*], New Zealand; H. Barnes [*A.*], Sunderland; A. W. Sheppard [*A.*]; W. H. Ashford [*A.*], Rhayader; R. F. Bacon [*A.*], Reading; W. T. Barlow [*A.*]; E. R. BARROW [*A.*]; A. K. Brown [*A.*], Hull; J. R. Earnshaw [*A.*], Manchester; E. E. Fetch; A. J. Forge [*A.*]; F. P. Halsall [*A.*], Southport; C. S. Haywood [*A.*], Accrington; F. K. Kendall [*A.*]; H. C. Lander [*A.*]; J. A. Lucas, Exeter; A. H. Morgan [*A.*], Chester; E. B. Wetenhall [*A.*].

1894.

W. H. Barker [*A.*], Wrexham; A. T. Griffith; G. P. Pratt [*A.*]; G. Sutherland [*A.*], Elgin; C. C. Absolom [*A.*]; A. G. Bewes [*A.*], Plymouth; E. G. Bird [*A.*], Canada; F. E. Coates [*A.*], Sunderland; L. H. Dutch [*A.*], Manchester; A. H. W. Glasson [*A.*]; J. C. Maxwell [*A.*], N. Shields; A. Stedman [*A.*], Towcester; T. E. Thickpenny [*A.*], Bournemouth; S. Ford [*A.*]; L. Jacob [*A.*]; T. Kershaw, Halifax; J. Anderson [*A.*], Aberdeen; R. W. Bedingfield [*A.*], Leicester; T. H. Bishop [*A.*]; L. E. G. Collins [*A.*]; H. W. Coussens [*A.*], Hastings; R. A. Easdale [*A.*], Castleford; J. Fairweather [*A.*], Glasgow; J. F. Fogerty [*A.*], Bournemouth; H. Harrington [*A.*]; G. S. Hill [*A.*], Glasgow; V. D. Horsburgh, Edinburgh; J. Lochhead [*A.*], Glasgow; A. H. L. Mackinnon [*A.*], Aberdeen; J. St. J. Phillips [*A.*], Belfast; A. J. Pictor [*A.*], Barnstaple; E. Tylee [*A.*]; V. H. King; G. A. B. Livesay, Bournemouth; H. T. B. Spencer; J. C. Dewhurst, Belfast; H. A. Legg; H. J. Palmer; G. P. Sheridan, Dublin; P. H. Adams; J. L. Carnell, Norwich; G. Coster, Bournemouth; H. W. Pye; J. G. Stephenson; H. E. Church; F. B. Cooper, Leicester; S. S. Dottridge, Bournemouth; H. P. Fletcher; R. W. Horn, Glasgow; A. P. MacAlister, Cambridge; A. J. Pinn, Exeter; H. I. Potter, Guildford; C. H. Smith, Old Charlton; J. Spain, Sunderland; A. S. Tayler; G. P. Armstrong; H. Bailey, Newark; L. Barlow, Manchester; C. E. Bateman, Birmingham; S. B. Beale; F. B. Bond, Bristol; J. Borrowman, Godalming; H. E. Budden, Sydney, N.S.W.; H. A. Chapman; J. P. Clark; P. P. Cotton; W. E. V. CROMPTON, Wigan; E. O. Cummins; A. C. Dickie; F. B. Dunkerley, Bowden, Cheshire; F. E. P. Edwards, Liverpool; H. E. Elkins; C. S. Errington, Newcastle-on-Tyne; A. W. Field; W. A. Forsyth; W. E. Gauld, Aberdeen; G. Gunn, Ayr; W. Hawke; W. E. Hazell; A. R. Hennell; F. B. Hobbs, Liverpool; G. Hubbard; G. G. Irvine; W. R. Jaggard; J. J. Joass; H. E. Kirby; A. E. McKewan, Birmingham; A. H. Mills, Manchester; T. A. Pole, Brisbane, Queensland; F. J. Potter; J. H. Price, Liverpool; T. D. Rhind; G. O. Scorer; H. W. Walker; T. H. Weston, Bristol; H. J. Wise.

*** Names of deceased are printed in italics; names of Ashpitel Prizemen in capitals; the asterisk (*) denotes sometime members of the Institute.

THE PRIZES AND STUDENTSHIPS.

The Annual Exhibition.

The Collection of Designs and Drawings to be exhibited in the rooms of the Institute and in the Conduit Street Galleries, both of which have been hired for the occasion, is, this year, one of exceptional interest and value. Some of the measured drawings submitted for the Royal Institute Silver Medal are beautiful specimens of refined draughtsmanship. Eighteen designs have been received for the Soane Medallion, which is more than in any year since 1879, when the same number of designs were submitted for this Studentship. The Pugin Studentship has attracted seven candidates, the Godwin Bursary only one, and the Owen-Jones but two. There are eleven competitors for the Tite Certificate and the chance of foreign travel attached to it. Eight sets of drawings have been received for the Grissell Medal. These drawings alone suffice to fill the larger of the Conduit Street Galleries. The Essays submitted are eight in number, the subject being "The Influence of "Literature on Architectural Development."

A Special Exhibition of Drawings.

Moreover, by the courtesy of the French Government, a singularly fine set of drawings of the Pantheon at Rome have been entrusted to the Institute for the period of the annual exhibition. They are mounted on strainers, some of large dimensions, and show the kind of work done by a Frenchman who has been sufficiently expert and assiduous to gain the "Grand Prix de Rome," and fulfil to the satisfaction of the Académie des Beaux-Arts (Institut de France) the four years' task expected of him. Monsieur Chedanne, the author of the work, who has kindly offered to come to London for the purpose of arranging his drawings and explaining the nature of the researches he made at the Pantheon with a view to their execution, will, it is hoped, be able to be present at the Meeting of the 7th inst.

That the Minister of L'Instruction Publique et des Beaux-Arts has been moved to allow any of the "Envois de Rome" to leave France for exhibition in a foreign country is due, in great measure, to the kind intervention of the Académie des Beaux-Arts, the President of which at the time of the application was Monsieur Daumet [*Hon.*

Corr. M.]—also President of the Société Centrale des Architectes Français, to whom Mr. Penrose addressed his letter, as may be seen in the following correspondence:—

The President of the Institute to M. Daumet, Président de la Société Centrale des Architectes Français, Membre de l'Institut de France.

27*th November* 1894.

DEAR MR. PRESIDENT,—I have been discussing with the Council of the Royal Institute of British Architects the possibility of obtaining, by the favour of our professional brethren in Paris, the loan of some of the drawings made by Students (*pensionnaires*) of the Academy of France at Rome during their tours in Italy or Greece, and exhibited from time to time at the Salon in Paris. But before making any application to the Institut de France or the Ecole des Beaux-Arts, I am anxious to learn unofficially from you, if you will permit me, as to the proper course to adopt in order to obtain the favour for which we propose to ask.

At the Salon this year some remarkable drawings of the Pantheon at Rome, by Monsieur Chedanne, were exhibited; and we think that if we were allowed to borrow these drawings, say for three weeks or a month in January, they might be exhibited concurrently with the drawings submitted by young men competing for our own studentships; and serve to show not only differences between the two systems of draughtsmanship, but also the superiority, which we do not fail to recognise, in point of completeness and delicacy, of French students' work.

Our exhibition opens on the 4th January and closes on the 14th January 1895, so that we should ask for the loan of Monsieur Chedanne's drawings during the three weeks beginning Tuesday, 1st January, and terminating Monday, 21st January, during which period we should be prepared to insure them against accident for such value as shall be put upon them, and pay the necessary expenses of carriage to and from London.

May I beg you to advise me in this matter, and to believe me to be always,

Dear Mr. President,

Sincerely and confraternally yours,

F. C. PENROSE, *President.*

Monsieur Daumet, in acknowledging the receipt of the above, assured the Council of his desire to obtain for the Institute the favour asked for, adding that he regarded the President's communication "comme un hommage à nos procédés d'études des "chefs-d'œuvre de notre art." That the Académie, as well as the Ministry of Fine Arts, entertained it favourably is shown in the letters from the Comte Henri Delaborde and from M. Chedanne which follow:—

Paris, le 17 *décembre* 1894.

Le Secrétaire perpétuel de l'Académie des Beaux-Arts (Institut de France) à Monsieur Penrose, Président de l'Institut Royal des Architectes Britanniques.

MONSIEUR LE PRÉSIDENT,—J'ai l'honneur de vous informer que M. Daumet a communiqué à l'Académie des Beaux-Arts, dont il est le président actuel, la lettre que vous lui avez adressée, en vue d'obtenir le prêt des dessins que M. Chedanne, ancien pensionnaire de la Villa Médicis, a exécutés d'après le Panthéon de Rome, et que vous désirez faire figurer dans une prochaine exposition des œuvres des jeunes artistes admis aux concours de l'Institut Britannique.

L'Etat étant seul propriétaire des envois de MM. les pensionnaires de l'Académie de France à Rome, notre compagnie m'a chargé de transmettre à Monsieur le Ministre votre demande, sur laquelle il peut, seul, statuer.

En m'acquittant, aujourd'hui même, de cette mission, j'ai fait connaître à Monsieur le Ministre que l'Académie avait émis un avis favorable à votre demande.

Agréez, Monsieur, l'assurance de ma considération très-distinguée.

CTE. HRI. DELABORDE.

Fontainebleau, le 27 *décembre* 1894.

A Monsieur le Président de l'Institut Royal des Architectes Britanniques.

MONSIEUR LE PRÉSIDENT,—J'ai l'honneur de vous informer que Monsieur le Ministre de l'Instruction Publique et des Beaux-Arts ayant accueilli favorablement la demande relative à l'envoi à Londres de mes dessins sur le Panthéon, que vous lui aviez adressée par l'intermédiaire de l'Académie des Beaux-Arts, ces dessins seront expédiés de Paris, très probablement demain soir.

Ces dessins étant nombreux, et leur classement pouvant présenter quelques ennuis, je me permets de vous proposer de me rendre à Londres, le jour que vous jugeriez convenable, afin d'aider à leur mise en place. D'autre part, s'il vous était agréable, Monsieur le Président, ainsi qu'à Messieurs vos collègues, d'avoir quelques explications sur la marche et la nature de mes recherches, c'est avec le plus grand plaisir que je vous les donnerais.

En terminant cette lettre, je tiens à vous dire combien j'ai été sensible à la désignation que vous avez faite de mes études, et combien je vous en suis reconnaissant.

De la part d'une association aussi considérable que celle de l'Institut des Architectes Britanniques c'est un honneur dont je serai toujours fier. Soyez en assuré, Monsieur le Président, et veuillez agréer, ainsi que Messieurs vos collègues, l'expression de mes sentiments les plus dévoués.

GEORGE CHEDANNE.

Drawings made by the late Mr. Gribble, the architect of the Oratory at Brompton, representative of his executed works, are promised for exhibition simultaneously with the annual exhibition of students' work.

The late William Gratus Coward [*F.*].

At the meeting of the 17th ult. the decease was announced of Mr. W. G. Coward, who died from the effects of injuries received in a railway accident. He was elected a Fellow in 1891, and was a member of the Council of the Institute of Architects of New South Wales. The President of that body, Mr. J. Horbury Hunt [*F.*], has been good enough to forward the following particulars of his late colleague's professional career:—

Mr. Coward was born at Cambridge, and educated at a Grammar School in that city. In 1872 he entered the office of Mr. R. R. Rowe [*F.*], of Cambridge, to whom he was articled for five years, remaining with him altogether for nearly eight years. Under Mr. Rowe he made the best use of his opportunities, and gained an extensive knowledge of his profession. For six years he was a student of the Cambridge School of Art, winning distinction and carrying off many prizes. Here he was awarded full certificates for freehand, perspective, and model drawing. At the annual meeting of the School in 1879 the

Slade Professor, Mr. Sidney Colvin, referring to the advantages of students attending the Life class, particularly commended Mr. Coward for his drawing of anatomy, observing that his studies took high place among the best works of the year. Leaving Mr. Rowe, for the purpose of gaining general experience he served for a time in various offices in Lincolnshire, Somersetshire, and Cornwall. In 1881, his health failing, and being advised to seek a change of climate, he decided to settle in Australia. He obtained an engagement at Sydney in the office of Mr. Thomas Rowe [*F.*], a namesake of his old master, and remained with that gentleman for two years, when he entered the Government service, from which he retired to start business in partnership with Mr. W. A. Bell. The partnership, unhappily, through the dire calamity which ended in his death, endured but a short time. The works executed in Sydney from his designs and under his superintendence fully justified the honour conferred upon him in his election as a Fellow of the Royal Institute. He was held in esteem by all who knew him, both in his profession and among the builders. Of a nervous temperament and tender of heart, his sufferings in the accident above mentioned must have been truly awful. He was terribly scalded both externally and internally, the steam of the engine boiler passing in on those who were confined in the carriage next the engine.

The late James Murgatroyd [*F.*].

Mr. John Holden [*F.*], President of the Manchester Society, sends the following obituary notice of Mr. Murgatroyd, compiled from information kindly supplied him by Mr. A. W. Mills, formerly a Fellow of the Institute :—

The late James Murgatroyd, architect and surveyor of Manchester, a member of perhaps the oldest firm of architects in that district, was born in Ardwick, Manchester, on the 3rd January 1830, and was consequently within a few days of being 65 years of age at the time of his death, which took place on the 26th ult. As a boy he was educated at the Chorlton High School, on leaving which he was sent to the Handels Schule, Leipzig, where he became a great favourite with the masters, particularly with the architectural master, as he at an early stage developed that taste for the profession which he afterwards followed so successfully. After leaving Leipzig he returned home and commenced his business career. He at once obtained a seat in the office of Mr. Alexander W. Mills, who was then a rising architect in Manchester, and to whom his parents were known, and a very close intimacy then commenced between master and pupil, which continued without intermission up to the day of his death. At the termination of his articles he, by the advice of his friend and master, Mr. Mills, travelled for a couple of years on the Continent. On his return he contemplated commencing practice on his own account, but ultimately joined his old master, and in 1853 the firm, originally "Alexander W. Mills," became "Mills and Mur-" gatroyd," the partnership thus commenced terminating in 1881.

The business, which was established by Mr. Mills in 1838, had already at the date of the partnership attained considerable importance; and amongst other works in hand at that time was the extension of the Exchange Building in Manchester—afterwards, by letters patent, "The " Royal Exchange "—and in this work particularly he as a young man took a lively and active interest, as also in the subsequent works connected with the alteration and the reconstruction in or about the year 1860. Many important works were carried out by the firm, which very deservedly secured a considerable share of the work in and about Manchester. The joint station of the London and North-Western and the Manchester, Sheffield, and London Railways at London Road was perhaps one of the most important buildings erected by it; also the extensive buildings belonging to the Poor Law Guardians of the township of Manchester. The Manchester Grammar School, with its very complete Gymnasium; the High School for Girls, and the large building erected originally for a warehouse, and now known as the Grand Hotel; the Manchester and County Bank, and most of its branches in the surrounding towns, were also erected by the firm. Personally, the two partners seemed made for each other; at no time during their business relations was there any difference between them, and the partnership was determined in 1881 simply by the elder, as it were, putting on his hat and leaving the office to the younger partner—a very rare occurrence, but one particularly showing the strong affection and confidence which existed between the partners.

Murgatroyd's Continental education and travels gave him considerable advantages, as he could converse fluently in German and French, and almost as well in Italian. His knowledge of mathematics was considerable. He was always greatly interested in educational matters connected with the profession, and was for many years actively engaged in the management of the School of Art and the Technical Schools, and was one of the committee appointed by the Corporation to visit the Continent for the purpose of collecting information preparatory to arranging for the building of the extensive technical schools which will shortly be commenced in Manchester.

For many years past Murgatroyd was largely engaged in valuing properties, more particularly in connection with the city improvements. He acted as umpire or arbitrator in a considerable number of disputed cases, in which his clearness of judgment was invaluable. He was a Fellow of the Institute, having been elected in 1877.

and one of the founders, in 1865, of the Manchester Society of Architects, of which body he was twice President; and he may be said to have been one of its mainstays. His circle of business friends was very large. He was well known for his strict integrity, and was, I may say, trusted by everyone with whom he came in contact.

"The Antiquary."

With the number for January, *The Antiquary, an Illustrated Magazine devoted to the Study of the Past* [Elliot Stock; 62, Paternoster Row], enters upon its sixteenth year and its thirty-first volume. Several improvements are at once recognisable in the new issue, which is well printed on good toned paper, the pages embellished with quaint ornament, and the whole tastefully and artistically got up. With the increased number of illustrations promised, and the always popular reduction in price—in this case, from a shilling to sixpence—a future of distinction as a notable Illustrated Journal of Antiquities may be confidently predicted for the New Series. The proprietors need have no fear but that a largely increased circulation will speedily recoup them the extra outlay required for its production. With regard to the contributions, there is nothing but praise to be said. In the brightly written "Notes of the "Month" information is given upon some of the latest finds of antiquarian interest in Great Britain, among the most important of which may be mentioned the discovery of a Roman Villa at Darenth in Kent, now being thoroughly explored under the direction of Mr. George Payne. The author of *Folklore of the Isle of Man*, Mr. A. W. Moore, contributes the first of another series of articles on his own pet subject, in which he will make use of a mass of fresh material, collected mainly from oral sources. "Ancient Bookbind-"ings" deals with Mr. Brassington's *History of the Art of Bookbinding*—an art which, though it suffered in some degree from the general decadence of an artistic spirit, yet never wholly lost its cunning. Some remarkable specimens are illustrated in book covers belonging to Queen Elizabeth and Charles I. Elizabeth's Prayer-Book with the wonderful covers, by the way, fetched £1,200 at a recent auction sale. The Church of St. Dunstan-in-the-East (not to be confounded with St. Dunstan's in Fleet Street) forms the subject of an article of considerable interest, supplemented as it is by a curious inventory of goods and chattels belonging to this church, compiled early in the reign of Edward VI. and preserved in the Public Record Office. The present building was erected at the beginning of the century, on the site of one restored by Wren after the Great Fire, and serves as an interesting example of early nineteenth-century church architecture. A short time since, the church was threatened with demolition, but this has happily been averted. Ecclesiastical Archæology—under which head we are to expect a contribution by the Rev. W. J. Loftie on "Wren's "City Churches"—and Old English Arts, Crafts, and Trades will be dealt with in future numbers of *The Antiquary*.

REVIEWS. XIX.

(55.)

THE LOGIC OF LINES.

A Handbook of Ornament. With 300 *Plates, containing about* 3,000 *illustrations of the elements, and the application of decoration to objects. By Franz Sales Meyer, Professor at the School of Applied Art, Karlsruhe. Second English edition, revised by Hugh Stannus, F.R.I.B.A., Lecturer on Applied Art at the National Art Schools, South Kensington, &c.* 8o. *Lond.* 1894. *Price* 12*s.* 6*d.* [*Mr. Batsford,* 94, *High Holborn, London.*]

There must surely be a word missing in our vocabulary to express what, for lack of a name, one must call the architecture of common things. Or is it that Professor Meyer, in his *Handbook of Ornament*, has really combined under that objectionable term two elements which, though closely united, are really distinct—I mean the Art of Form and the Art of Decoration? In the domain of building these two come under the common heading of architecture, but when we examine the world of small things to which art is as applicable and equally essential, we find no name embracing the two departments of structural shape and that embellishment which, though harmonious with, is not essential to construction. Professor Meyer's own country is somewhat better off than ours for a nomenclature: *Ornamentale Formenlehre* was the title of his book as originally issued—an expression which, if inadequate, is more accurate than the translated equivalent.

One stands aghast before the task of classifying the systems of decorative art. Not that the subject-matter is a mass of chaos—far from it—but the possibilities of classification are so numerous that it is difficult to select the lines upon which the dissection into genus and species shall be conducted. Pattern alone, a mere branch of the subject, admits of several systems of analysis. It may be handled chronologically—or, as is frequently attempted, ethnologically—a treatment which has much to recommend it, as the differentiation of design is largely a matter of national characteristics. Or, again, it may be approached from a more essential standpoint and classified on a geometrical basis, of which system there is a good example in the handbook of Mr. Lewis F. Day. The great work of the late Owen Jones, while preserving the national and chronological treatment in the arrangement of the plates, deals with the question of colour from a semi-scientific standpoint, inventing for the purpose a series of axioms the truth of which may or may not appeal to the reader.

It is rather remarkable that this book by Professor Meyer, while treating of ornament, rather affects to ignore constructional form, though the illustrations, which by the way are admirable throughout, exhibit over and over again the fact that constructional form is an important, an integral part of the subject-matter. For instance, Division III. deals with "applied ornament," and opens with a page on which are exhibited what are justly called "the fundamental forms" of various vessels—as much as to say, "Here are "your pots and pans, plain and simple, now for "the *applied* ornament;" but look through the pages that follow, and you find that it is not really a case of applied ornament at all, but of endless variation of structural form—with decoration, of course, but with decoration dependent on, and allied to, form. I do not mean that one expects "applied ornament" to signify ornament applied in the sense of being extraneous, or "stuck on." I merely wish to point out that the illustrations convey a far deeper analysis of the evolution of common things than is anticipated in the headings of the text. It is the wretched word "ornament" that is at fault. There is a difference between an egg-cup and an amphora, but if both are perfectly plain, as they may well be, the difference is hardly to be expressed intelligibly in terms of "applied "ornament."

After all, these objections, which may be purely captious, do not diminish the value of the book as a compendium of examples quite unrivalled in its scope. To say that here and there one finds a lacuna is merely to observe that in one book, even of 3,000 illustrations, it is impossible to comprise all the possible examples which the whole world has produced. If you consider for a moment that the art of common things began in prehistoric times, and that it has had no geographical limits, it becomes obvious that the largest possible collection of examples can only be a handful compared with the vast array there is to select from.

Professor Meyer devotes his first division to the bases of ornament, or motives ranged under the groups of A, geometrical motives; B, natural forms; and C, artificial forms. By the last named he means trophies and so forth, which, to be captious again, I should consider so far secondary as not to be co-ordinate, in a truly logical analysis, with geometrical and natural sources of design. Next comes, in Division II., the treatment of "ornament as such," with which also I find fault, purely on logical grounds, as containing pages illustrative of pilasters, columns, gargoyles, and other architectural features which, though they *may* be regarded as ornamental affixes to a building, are not fundamentally of a merely decorative nature, and should rather have been placed in the chapter on applied ornament, which forms Division III. Again I repeat that the illustrations, most of which seem to have passed under the Professor's own hand, are voluminous and admirable; they cover an enormous field of research, and more than atone for the illogical arrangement of the book—a blemish which one would entirely overlook, but that one has a way of expecting every German professor to be an Aristotle.

PAUL WATERHOUSE.

(56.)

STAIRCASE JOINERY.

Practical Stair-building and Handrailing by the Square Section and Falling Line System. By W. H. Wood. 4o. Lond. 1894. Price 10s. 6d. [Messrs. E. & F. N. Spon, 125, Strand, London.]

Yet another addition has just been made to the number of treatises on staircase joinery, a branch of work which boasts quite a respectable literature of its own. Many authors have written upon it, and most of them seem to have found such fascination in their subject that they have contrived to invest it with an imposing air of mystery, perhaps not quite warranted after all. But the would-be architect, as a rule, seems to find the results of their labours so uninviting, if not repellent, that he is apt to leave them severely alone. Certainly the realities of staircase-planning have often proved a terrible stumbling-block: an instance occurs to me of a man, clever enough in most ways, an excellent draughtsman and colourist, who after studying architecture for several years gave it up altogether, because, as he said, staircases were too much for him. With a good textbook, such as this one of Mr. Wood's, such difficulties ought to be impossible; and it is chiefly in the interests of students that attention is drawn to it here, for, though intended primarily for the artisan, every young architect would find a thorough acquaintance with it of great assistance in his early essays in design.

The present work neither claims to be, nor is, an exhaustive treatise on timber-staircase construction; but it forms a very good general manual of the subject, and is throughout eminently practical and sound. Illustrations and diagrams are numerous, and, what is most important, boldly and clearly drawn; they are also conveniently placed in relation to the text, and not, as is too often the case, massed at the end of the book. On the general principles of setting-out Mr. Wood gives some good advice: "The rise should not be less "than 6 inches, nor more than 7½ inches; while "the going and the rise added together should not "be less than 16½ inches, nor more than 18 inches." This simple rule might well supersede the elaborate *formulæ* and tables which take up so much space in some standard works, and with a little common sense in its application is all that anyone requires to know. About "winders" also Mr. Wood is worth quoting: "In drawing the winders keep "the narrow ends as wide as possible, and for this "purpose they can be brought past the newels into "the strings; as we can have no sympathy with

"the system that crowds all the narrow ends of "winders into the newels, by that means making "the stairs unnecessarily dangerous." The elevations given here are probably not intended to be criticised, except from a purely practical standpoint, or some of them might fairly be objected to, as not being fit subjects for imitation; but many sections are given on a large enough scale to give rise to the question, why the risers are invariably shown merely resting on the upper side of the tread, without any indication of tonguing or housing, although the under side of the tread is shown properly grooved for the bed-mould, and all screws, blocks, &c., in full detail: this may be a saving of labour, but as an improvement seems a doubtful one. Handrailing occupies the larger portion of the book, and the author's own methods of getting out wreaths, ramps, and twists are fully and clearly explained. Mr. Wood's "system" has much to recommend it for accuracy and simplicity in execution, and the sections of handrails which he recommends are somewhat above the average patterns, especially the first one. The important question of the height of the handrail is briefly dismissed with the remark that the height should be 2′ 8″, half an inch better than what "Rivington," quoting from Newland, recommends, but certainly too low for the majority of staircases. One well-known authority on building declares that handrails 3′ 3″ high are absolutely necessary for safety; and though such a height can hardly be necessary in ordinary cases, yet it would certainly be an improvement on Newland's rule if 2′ 9″ were made the standard height, with an increase on staircases exceptionally steep, or where rushes or crowding are to be anticipated, as in schools. ARTHUR S. FLOWER.

(57.)

ANCIENT EGYPT.

Life in Ancient Egypt. Described by Adolf Erman. Translated by H. M. Tirard, with 400 *illustrations in the text and* 11 *plates. Roy.* 8*o. Lond. and New York.* 1894. *Price* 21*s. net.* [*Messrs. Macmillan & Co., 29–30, Bedford Street, Covent Garden, London.*]

Apart from the many itineraries of travellers describing their tours and giving descriptions of Egypt and its monumental remains, recent years have witnessed the publication of the accurate and invaluable works of Mariette Pasha, M. Maspero, and M. Naville among Continental authors, and of Professor Flinders Petrie, Mr. Griffiths, and Mr. Newberry among English authors.

Although the revival of the interest in Egyptian art is due, to a certain extent, to the great advance in the facility with which the hieroglyphics can now be deciphered, there is no doubt that the increased protection which is given to those who undertake the excavations is an encouragement to research. I recollect the piteous account which Mariette Pasha gave us in 1866 of the lukewarmness of Ismail Pasha on the subject. On one occasion he had discovered a magnificent tomb of one of the early dynasties, with all the sculpture perfect, and of such beauty that he at once determined to reproduce it for the Exposition of 1867. Knowing well the character of the Arabs, he took special precautions to hide the entrance to this tomb; but it was of no avail. During his absence it was reopened for the benefit of some travellers who had brought special-made saws with them to cut out the bas-reliefs. He at once reported the occurrence to the Viceroy, describing in detail all his precautions, and demanding a strict inquiry into the matter, and punishment of the offenders. Ismail Pasha, however, only burst out laughing when he heard how the wily Arabs had frustrated Mariette Pasha's devices. To a certain extent the same danger still exists, but the activity of the existing conservators and the protection upon which they know they can rely at all times have lessened the risk or the apathy of former days.

The object of the author of the book under notice has been to supply a popular work on the manners and customs of the ancient Egyptians, such as was brought out many years ago by Sir Gardner Wilkinson. Some of the letterpress in this, Mr. Erman remarks, has already become obsolete; and although for the most part the illustrations are still of great value, other works have been produced since, which have enabled the author to add considerably to them.

Of the twenty chapters devoted to the subject, that which contains a description of the ancient Egyptian house is naturally the most interesting to us; and the interpretation which Mr. Erman gives us (pp. 175–183) of the representations of plans, elevational views, and sections is graphic and clear. In some cases he does not seem to have gone far enough—in other words, he has not brought forward the subject to date. On page 169 he deplores that it is now impossible to form an exact appearance of an ancient Egyptian town, for nothing remains of the famous great cities except mounds of rubbish. This is true so far as the great cities are concerned; and the same applies to all ancient periods, owing to the fact that unburnt brick would seem to have been the principal material employed, and when, owing to age or to the proximity of a flood, the walls gradually settled down, the new buildings were erected on the top. Professor Flinders Petrie, however, published in 1891 * plans of the town of Kahun, in the Fayoum, a town which was built for the workmen and overseers of the Illahun Pyramid, and deserted shortly after its completion. This discovery added a new chapter to the history of domestic architecture, and plans and descriptions of the arrange-

* *Illahun, Kahun and Gurob.* By W. M. Flinders Petrie. 1891.

ment of these houses would have added to the value of Mr. Erman's work. I am not sure, however, if he is as well acquainted with architectural matters as he is with Egyptology. If I may judge by the descriptions given on page 417 of the method of building walls of unburnt bricks, he is altogether at sea, for it is impossible to make head or tail of what is written. "Greater strength" (line 15) should be "greater width and thickness of "wall." Line 16: "the corners of the building "are formed by round posts" means that the angles of the building are protected by bundles of reeds bound together with withes, which are carried into the brick joints. Line 18: "In the "same way," he says, "the upper edge of the wall "is protected by a similar beam, without which "the rafters would crush in the soft walls." There is no beam outside; the upper angles are protected by a similar torus moulding, composed of reeds bound together, as the vertical or sloping angle; and this has nothing to do with the wall plate, which, inside the building, carries the roof beams. Line 21: By the "hollow recess" does he mean the cavetto moulding which crowns an Egyptian wall? The last four lines of the paragraph, as well as the note, are quite incomprehensible.

Again, on page 419, the base of the column is described as having been derived from clay heaped up round the column to give it a firmer hold. But the bases found at Kahun were in stone, and their object was to give a proper bearing for the column, for which reason their diameter was half as wide again as the lower diameter of the column; and the base was raised above the ground to keep the column free from damp.

However, these are, perhaps, technical matters which concern more especially the architectural reader, and detract but little from the general scope of the work, which has been most carefully translated. It is also admirably illustrated, both in the selection of subjects and reproduction.

R. Phené Spiers.

(58.)

THE CHURCH OF ST. MARY OVERIE.

The History and Antiquities of St. Saviour's Collegiate Church (St. Mary Overie), Southwark, illustrated, with Appendix. By the Rev. W. Thompson, M.A., D.D., Rector. 8o. *Lond.* 1894. *Price* 2s. 6d.; *with Appendix* 3s. [*Messrs. Ash & Co.*, 42, *Southwark Street, London.*]

The Rev. Dr. Thompson, Rector of St. Saviour's Church, has recently published a handbook-guide of 152 pages, including the appendix. It is illustrated by forty-five engravings of various sizes, including some reproductions of old engraved portraits; and it consists not only of an architectural description of the fabric, but also of a notice of the various tombs of interest within it, with biographical notices of the persons interred. The latter is by far the most interesting and valuable portion of the little work; and the more so since the author has freely used the opportunities which his office affords of examining the old documents relating to the parish and the persons. By this means much new light is thrown upon the subjects treated of. The whole is written in a clear and readable style, with chatty references and allusions, which are always of interest, even if at times somewhat away from the immediate subject-mater before the reader.

Less than five pages are all that are devoted to the history of the church, although some more is presented when the fabric is described in the sensible arrangement of a tour round the interior, the subject-matter being arranged under various headings which admit of easy reference, as the different objects calling for remark are met with during progress. Architectural students will regret that the work does not treat more fully of the many and various objects of interest abounding in this remarkable and beautiful fabric. But the general public will doubtless appreciate the book better in its present form, and the architectural students may be content with the information to be derived from the presence of nearly a dozen sketches from the graphic pencil of Mr. H. W. Brewer, which have the happy result of indicating much that is not referred to otherwise. The book has sketches, too, by other hands, among which are some showing features of Norman or late Norman date, which, I am glad to hear, have been preserved in the new north aisle. There are also some fragments of the Processional doorway, which formerly led into the cloisters on the north side from the demolished conventual buildings.

When the new nave was begun a valuable ground-plan was published in *The Builder*, showing the remains of walls, plinths, and many other features of the ancient fabric laid open to observation on the removal of the nave erected in 1839. It was stated, however, that all had been cleared away to make room for the new work. A feeling of disappointment was experienced by antiquaries at this destruction—what had been spared by the builders of the poor fabric removed had been demolished by the restorers. The sketches are therefore gratifying, showing, as they do, that the principal features referred to are still in existence, and capable of being sketched. The pretty fragment of the south aisle arcade, which in past days could only be seen partially, owing to the covering of deposited rubbish, in the heating chamber of the former building, is now, we are told, visible in the new fabric. It is gratifying, too, to know that it is intended to lay open to view a curious fourteenth-century arcade, now concealed by the flat ceiling beneath the present central tower. This is not one of the least interesting features of the old work, and it indicates the previous existence of a central tower of different design from the existing one, with which we are all familiar.

From the lightness of the four main arches at the crossing it is probable that a tower and a spire had been contemplated or erected before the building of the present tower.

I am sorry to hear that the south transept window has given place to a new design, for with it has disappeared the last visible feature of the Palace of the Bishops of Winchester, once adjacent. The beautiful and well-known rose window of that building was reproduced in the head of the window recently removed, and a record of it was thus preserved close to the place where the original had existed for so many years. But this transept seems to have been remarkable for having had more windows in succession than any other building known to me. There was the window which, we are told, was introduced in the time of Cardinal Beaufort, and which, it is supposed, has now been reproduced. Then there was the traceried window shown in Hollar's views, which I have always thought to have been this very window, from its resemblance to the style of the side windows still existing. Then the poor window which the restorers of the early part of this century found in position. Then the window with the Winchester House rose, now removed.

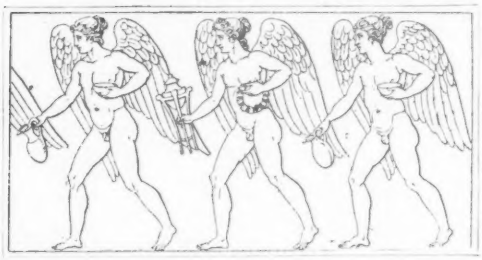
The book contains several examples of reproductions of old portraits, which show what can be done by modern processes for cheap book illustration. I hope that our author may be encouraged by the sale of the present edition of his book to make use of similar means to illustrate the former aspect of the church from among the abundant old views still in existence, but which may not be an easy matter for an ordinary reader to collect. The etching by Billings of the original nave deprived of its roof would be one very good subject to reproduce. Taylor's History has a good print of the Processional doorway when perfect. Gwilt's own engraving of the east end before his restoration, of which there is, or was, a copy in the Ladye Chapel (Retro Choir), shows what the Tudor gable was like; while there are many others in the *Graphic Illustrator*, the *Mirror*, and other works which show the condition of the exterior of the Ladye Chapel before Gwilt's time, by which we can trace how much the present work is due to his good taste and skill. He produced a good and, perhaps, the best proportioned example of modern Gothic work that was done prior to the Revival. On this account one is sorry to find that the author considers Gwilt's stained-glass window to be crude in effect. It is a curious example of such work executed at a poor time, and in the history of the Revival it has its value, which should prevent its removal. The author styles the church "Collegiate," but it must be remembered that it ceased to be so at an early period.

The chatty part of the book, which comes before the reader during the tour of the interior, is of considerable interest, since many points of history and many curious customs are illustrated by evidences remaining in the church. Of these the funereal ones are not the least, for there are many variations of taste and mode in the building. There are a few evidences of flat floriated slabs of early date; a well-known cross-legged Crusader, one of the few remaining effigies carved in timber; an emaciated figure; a capital Elizabethan (or Jacobean) canopied tomb, with kneeling figures; monuments with quaint inscriptions, one of which has the well-known lines beginning "Like to the "damask rose you see." Dr. Thompson need not doubt them to be by Quarles, since they are printed at the end of his *Argalus and Parthenia*, ed. 1632, with two other verses.

The Austin monument is an interesting example of the emblematic style of the early part of the seventeenth century. Bishop Andrews's memorial is a fine and late altar-tomb with life-size effigy, and the poet Gower's shows that Mediæval inscriptions could sometimes be as laudatory as those of later date. Burials by torchlight are referred to, as is also the curious custom of interring a body at one place and the bowels in another. Marriages at the church door, the bearing of coat armour by persons engaged in trade, as at the present day, the use of tokens at the administration of the Lord's Supper, and many other customs find their evidences here. Dr. Thompson is hardly fair to the victims of the Maryan persecution in endeavouring to explain away their title of "Protestant," and they deserve better than to be met with the *tu quoque* argument—they persecuted like their persecutors—now all too commonly used by a certain party of the clergy. After the display of such devilry to God's martyrs, who were dragged from the church to be burnt alive at Smithfield, it was but fit that the beautiful Ladye Chapel should remain unhallowed at least for a time. Fortunately, no irreparable destruction took place, and the fabric must have been in fitting condition after Bishop Andrews's time to receive his effigy in the contiguous chapel now removed. There was a tradition twenty years ago that the staircase in the north-east turret of the Ladye Chapel led downwards to a subterranean passage communicating with the Prior of Battle's house to the east. But since there is no reference made to it in the book this appears to have been forgotten, and the passage not explored.

There is no reference made to the labours of Mr. Drewett, who was sexton for many years, and who devoted himself, Old-Mortality-like, in looking after the monuments, the old bosses, and similar matters. Many things now in existence owe their preservation to him, notably the plain piece of Roman pavement which he found in digging a grave. The book will be found of service to every stranger who may visit the church, and I understand that its very moderate price places it within the reach of all.

E. P. Loftus Brock.



PROCEEDINGS OF ALLIED SOCIETIES.

DUNDEE.

Some Principles of Decoration in Marble, Mosaic, Sculpture, Painting, &c. By Alex. N. Paterson [A.].

Read before the Dundee Institute of Architecture, Science, and Art on 14th December 1894.

When we seek to discover, if may be, some of the main principles—the essential and underlying characteristics—of Decorative Art, we are at once confronted with the necessity for an exact definition. What, then, is Decoration? It is a means of giving beauty to an object otherwise devoid of it, or of increasing beauty where it already exists, by the addition of surface form or colour, or of both in combination. The *aim* is beauty, the *means* art, or, more exactly, the combination of many arts, graphic, plastic, textile, &c. Let us note before passing that the decoration may, and often does, have an added meaning. We may enrich our walls with a pictorial record of history or of moral truths, or with lettering in the form of the Commandments or Beatitudes; our Christmas decorations may suggest the festivities of the season, and the colour of a hat-ribbon include a great political party or a whole seat of learning. Such added meaning, be it serious or frivolous, has no bearing upon the æsthetic value of a decoration; whatever subject may mean to a picture, in this connection it is absolutely unessential. Beauty, fitness, and truth are here the dominant ideas. Beauty of form in composition, distribution of plain surface and ornament, mass, outline, and light and shade; beauty of colour in harmony, contrast, and proportion of tones; fitness of both form and colour to the sentiment and character of the surroundings and to the vehicle employed; truth to constructional form, so that a solid wall may not delude the eye with a filmy perspective of landscape, or a stained-glass window ape a piece of solid architecture. The subject thus disclosing itself proves a very large one—one requiring severe limitations to keep it within the bounds of a single lecture; for, notwithstanding the straitness of our definition, we find immediately after that both mistletoe and millinery are legitimately included within its scope. These I shall not attempt to touch. With design and ornament as applied to furniture and the common utensils we shall to-night concern ourselves but little—here a wide subject opens out. Rather, we shall take as our subject decoration in so far as it may be applied to architecture, our public buildings, churches, schools, and dwelling-houses; and within these limits again limit ourselves principally to the consideration of interior effects, mainly because such can be more readily detached from the larger subject of architecture proper. Here we come in touch with those vehicles of decoration commonly called the "minor arts," works in glass, metals, textiles, &c.; and that they are not improperly called minor we see from the fact that they are not complete in themselves. For the individual worker in them, it is true, they are; for him they form, and, if good work is to be produced, must form, the boundary of his horizon. But with respect to decoration they are but means to an end. They are the component parts; the completed scheme comprehends them, but at the same time stands outside, a thing apart. We find an illustration of this relationship in the sister art of Music. In an orchestral symphony we have a complex work of art in the production of which many different instruments are employed. Of these some, as the violin or 'cello, the flute or clarionet, are so far independent; as solo instruments they adequately render music written for that purpose, but in the production of the symphony they rank only with the bassoon or drum; they are but means to an end. Herein we have a perfect analogy with the minor arts and decoration. What, then, are the essential elements to the production of the symphony? On the one hand, a group of skilled musicians, each in his own degree an artist, thoroughly versed in the manipulation of his particular instrument; on the other, the inspiration, the scheme, the working out in the mind of the composer, and the interpretation, the direction, of the conductor, with a thorough knowledge on the part of both of the capabilities and limitations of the various instruments employed. The last two combined (as indeed is often the case in music also) typify the decorator in chief, the architect. Do not misunderstand me; it is not suggested that every architect—so called—is capable of devising or directing a scheme of decoration; or that there are not artists (using the word in its broad sense) capable of doing and presently carrying on such work, who yet, working not in stone and lime, do not call themselves architects. All I desire at present to insist on is that for the decoration rightly understood of any building, be it Pantheon or parlour, a guiding mind is essential, and that architecture being the art of building with beauty, and "beautiful within, like king's palaces" being as integral a part of the art as soundness of construction and perfect convenience, such guiding mind is most fitly designated by the title of architect, whether he call himself so or not. What are the qualities necessary in such a one? Those of our *chef d'orchestre*—the artist mind to conceive; a knowledge of the resources at command, so that he may give to each its most perfect development consonant with the due effect of the whole; and the power to combine, control, restrain, and direct. Such men, you may be sure, are not wanting; their powers, and the artistic and manipulative skill in our painters, sculptors, and art craftsmen generally, only want developing. But without the public appreciation and demand for such work, it having no outlet in our art—that is our picture-galleries, it cannot be executed. It is in the hope of stimulating such appreciation and demand that I have undertaken, however unworthily, to direct your attention to this subject to-night.

Turning again for a moment to our definition, we find that decoration is obtainable by means of surface form or colour, or of both combined. When we come to analyse further, the discovery is at once made that, though convenient for the purpose of examination to separate them, the two are in reality inextricably bound up together. In the study of architecture this indissoluble partnership is apt to be, and frequently is, overlooked. Yet the fact remains that architecture, external as well as internal, is impossible without colour of some sort. We are apt to think of the painter, he who wields the brush, the artist—to give him the title which the British public has handed over to one out of many art-workers for his sole right and use, and which monopoly not a few of the craft accept with complacency—he, I repeat, we are apt to think of as essentially the colourist. The picture to the mind's eye is a coloured thing; is it so with the building? Yet the *terra-di-siena* of the painter and not a few of his other pigments are but the architect's materials ground small. The meanest he has to use, be they but stock-bricks, deals, and galvanised iron, have their colour value. Pass from these to the numerous and ever-increasing range lying to the hand to employ—in timber, from the white of pine

through all the yellows, browns, and reds, to the black of ebony; in stones, from the delicate and ever-varying shades of grey, brown, red, to the full-blooded tones of marble; in metals, the dull sombre grey of lead, the cold gleam of steel, the yellow, russet, and green of brass and copper and bronze, the white radiance of silver, and the ruddy glow of gold. To these materials, coloured directly by Nature, add those in which she is assisted by man—bricks and terra-cotta in all the tones suited to their dull surfaces, with the same vivified and lustrous in tiles and faïence, the stains of glass and of enamels, the dyes of stuffs for hangings and coverings, with all the pigments in addition—then indeed we recognise that the painter's palette is of but limited range and weak resource compared with that spread for the architect. Decoration, I have tried to explain, is an integral part of architecture, and much of the noblest decoration is that obtained by the appropriate use of the materials which we have just enumerated; hence my insistence here on the necessity of recognising their colour value in our study of decorative art. I am here, however, confronted with a difficulty in the matter of illustration; for while colour is an essential to our subject, coloured slides,* owing to the great increase of size in the picture before it reaches the screen, are of no service to us where accuracy of tone in detail is required. I must content myself, therefore, in this connection with explaining some of the leading principles guiding the right use of colour in decoration, and describing such examples as I may be able to put before you in black and white; and thereafter, pursuing the same tactics with regard to the other main branch of our subject, we shall note as to form also what is right and what wrong, what therefore we should expect to find and learn to look for in good work. Right and wrong when not morals but art is the subject of inquiry! "A "mere question of taste," said the foolish disputant in a well-known dialogue on a kindred subject. "No, sir," was the uncompromising reply; "it is not a question of taste, "but of knowledge, sir, and of ignorance."

The facts regarding colour, with the relations of coloured light to pigments elucidated by the scientific study of the subject, are of great value to the decorator. The science of this I can scarce turn aside to consider in detail to-night; it is but necessary that we should glance at some of the practical rules which result from it as to the right use of colour in decoration. The effect of colours upon each other, when used in juxtaposition for instance, is a subject of great importance; so also the degree of luminosity in various colours as affecting the amount of surface over which they should be employed; and, again, the "saturation" of colour as depending upon the surface quality of the material, and by which the same tone will have an entirely different effect in paint, velvet, and glass. Now the various colours, as you are doubtless aware, may be arranged in pairs, called complementaries. Such pairs are known scientifically, in that when mixed as light and in certain proportions they produce, not a resultant colour, but white; artistically, that they offer the most brilliant contrast to each other, and, so to speak, balance each other. Colours placed side by side are known to have a definite effect upon each other—each is tinged with the complementary of its neighbour; hence the complementaries—red and bluish-green, yellow and violet, &c. (the relationship exists all through the scale)—when placed in juxtaposition will each appear more brilliant from being tinged with the complementary of its neighbour—that is, with a greater degree of its own tint. Thus, if a band of red be placed upon a bluish-green ground, the colour will appear more brilliant in position than when in the paint-pot, and the decorator will take steps accordingly. Non-complementaries will, by the same action, be lowered in tone—red and yellow, for instance, being placed together will make the red appear purplish, the yellow greenish. Dark tones will affect lighter tones in their vicinity in the same manner, but in greater degree. From the experience of these effects comes the practice of outlining in coloured ornament common to the decoration of all periods and countries; ornaments on a gold ground being separated by an edging of darker tone or black, on grounds of other colours being outlined in white, black, or gold, &c. Again, such knowledge is made use of in blending tints by placing different colours on small surfaces repeated over a large area, so that in the distance the resultant tone is produced on the retina. The special value of this lies in the fact that the blend is not a perfect one; the surface seems to flicker or glimmer, with the result that a soft and peculiar brilliancy is imparted to it, and a transparency of tone is produced. This is a characteristic method of the latest school of impressionist painters, who render by its means the iridescent quality of the colour in nature. In decoration it is an ancient and time-honoured practice. A small repeated pattern of blue on a red ground imparts a rich purplish bloom to many an Indian hangi g and Persian carpet; in the Alhambra (that treasure-house of coloured architecture) a blue ground with diaper of gold produces a shimmering green of exquisite quality, and the same idea is happily made use of in many modern wall-papers. Once more, colour, when we know the degree of luminosity in the various tones, may be used (one of its most valuable attributes) in developing form; blues will deepen the depth of a recess or moulding, reds and yellows heighten the projections. Primary colours, on the same scientific grounds, should be used in small quantities and on upper surfaces, secondaries and tertiaries in larger masses and on lower levels. You will readily see the value of such knowledge in carrying out decorative work; for the appreciation of it, it will help but indirectly; yet a knowledge of the technique of art assists the mind to discriminate in locating beauties or fauits, of which the presence might be felt, but the reason without such knowledge would be unknown.

Truth in Colour.—Of truth in the case of colour I must also say a word. There is an inherent falseness, and therefore badness, in colour decoration which attempts to obscure the underlying material or construction. The colouring and jointing of cement or plaster to make it look like stone, the graining of wood and marbling of stucco columns, till recently the high-water mark of the house-painter's ambition, and, in the higher line of decoration, the fresco which, while not isolated from the wall by a surrounding frame, yet makes full use of aërial and linear perspective, so that the eye of the spectator is carried beyond and away from the fact that the wall is there—all such artifices, in fact, while perfectly legitimate in picture-painting, are radically wrong and false when regarded as decoration. In the same category must be placed the favourite, but reprehensible, practice of decorating (save the mark!) china or pottery with paintings of flowers, treated as realistically as possible. Of all these it may be said that the better they are done the worse they are, as a lie becomes the more vicious the more closely it simulates the truth.

Convention.—Convention—that is, abstraction of the character and beauty of an object without imitation—is indeed one of the first principles of good decoration. Why it should so be is at first sight a little difficult to understand, though we have sufficient warrant for belief in the fact that it has been characteristic of all the best decorative art in past times. The main reason, however, will be found, I think, in what we have just been considering—namely, the falsehood involved in the attempt by a close imitation of nature to deceive the eye as to the character of the underlying surface.

Right in Form.—As to the right use of form in decora-

* A large number of illustrations were shown throughout the lecture by means of lantern slides.

tion, convention is a principle of equal if not greater importance, for we have here an additional objection to the close imitation of nature in the unsuitability of the material employed—be it stone, wood, or metal—to such a purpose.

Restraint.—Closely akin to this as a principle of right is that of restraint. All effect in the use of ornamental form is lost unless we have a sufficiency of plain surface—a level space on which the eye may rest, returning again with renewed pleasure to those richer parts in which the decoration is concentrated. Generally speaking, this should be where the eye is likely, from outward causes, to linger—as, on the outside, about the doorway; in a room, about the chimneypiece; in a church, about the altar or the pulpit, as the case may be. Mr. Ruskin, for this reason, objects, with his usual impetuosity, to any attempt at ornament about a railway station; for there a man, he says, is transmuted from being a traveller to a "living "parcel," his only desire to "find his way out as fast as "possible."

Proportion and Scale.—Again, we must look for good proportion in our ornamental forms—proportion within itself in its various features, and proportion to the size of the object or surface decorated. The ornament, in technical language, must be *in scale* with its surroundings. Also, it must be in scale with the materials employed—simple, even massive, in granite, with a gradually increasing fineness of detail in stone, wood, marble, metal, ivory.

Truth to Construction.—Last in our list, good ornamental form must be true to the underlying construction, or, as the aphorism puts it, we must "ornament construc-"tion, never construct ornament."

Such are some of the leading principles the embodiment of which we should look for in good decoration by means of colour and form. There are many others, which it is impossible to touch on at present, but some of which, with those already mentioned, I hope to be able to illustrate from the examples shown in the lantern. For the purpose of illustration a vast field stretches itself. As it is mainly our aim, however, to elucidate principles, we can, perhaps, best arrive at these—and at the same time retain some scheme in our presentation of them—by arranging our illustratious in groups, according to the means mainly employed in producing the decorative effect, be this marble, wood, or plaster. In doing so we shall discover that, broadly speaking, the characteristic methods of decoration were, in classic and early Christian times, by means of marble and mosaic; during the Gothic period, painted decoration, both figure and ornament, with a liberal use of precious metals, gems, tapestries, wood, stained glass, marble, tiles, and stone carving; during the Renaissance period many new methods were introduced, while the Gothic means were retained and the classic reverted to. In our own country decorative effects mainly depended upon the use of moulded and modelled plaster and carved wood, with a liberal painting and gilding of both; but marble and stonework, tapestries and decorative painting, also played their part. Of latter-day times we can predicate little, till within the last few years, but the apotheosis of wall-papers, cretonnes, and Liberty silks!

Marble.—First, then, we shall consider some examples of the use of marble and mosaic; and, at the risk of exhausting your patience, I must say a word regarding these before proceeding with the illustrations. Than marble we have no richer and more enduring means of decoration at our disposal, and it is one which we find employed from the very earliest times. To judge from the way in which it has been used in our typical dining- and drawing-room mantels of the past generation, it might be assumed that it exists only in two colours—black and white. In reality it offers us an almost complete range of colour, both in simple tones and in exquisite combinations. So rich is the material, so precious artistically, that it demands a certain reserve in its use; a too lavish display, unless upheld and justified by nobility of design, will but savour of ostentation and vulgarity. It is best employed in simple flat surfaces and in columns; the richness of the material is but frittered away if it is attempted to cut it up into thin lines of light and shade. Carving should therefore be used with the greatest reserve, and any mouldings employed should be flat, soft, rounded, like ripples on the surface.

Mosaic.—Much the same rules apply to the use of mosaic, which, for extension of range, richness of texture, and durability, stands unequalled as a means of decoration; while the necessary simplicity of its lines and masses renders it, when properly treated, perhaps the most suitable of all means of obtaining colour effects in architecture. Of the many kinds of mosaic which have been used two principally demand attention—marble mosaic, in which small cubes of marble of different colours are employed to produce the design, and the so-called glass mosaic (enamel is really the more appropriate term), where the coloured material is formed of tesseræ of fractured glass, rendered opaque and coloured by means of one or other of the metallic oxides, or by the introduction of gold or silver leaf within the substance of the cube; in both cases the materials are set and jointed in cement. Away in the remote antiquity of the Book of Esther we find the use of mosaic described; with the Greeks and Romans it was largely used for floor and wall decoration; but its greatest glory was reached in Romanesque and Byzantine architecture, as exemplified in the basilicas of Ravenna and Rome, the cathedrals of Monreale at Palermo and St. Mark's at Venice, those shrines of colour in caskets of gold, at once the delight and despair of modern art.

From these we learn as to the use of mosaic (I quote from a recent authority on the subject) (1) that the joint is an integral element in the structure of the picture, and should play its part in the design and colour; (2) the surface should not be brought to a dead smooth level, the play of light on the variously set planes of the tesseræ being an important factor in the effect; (3) a minimum of tints produces the happiest results; (4) a simple, bold, and uncomplicated treatment is a necessity of the material; (5) any attempt at realism is inadmissible. And, further, the best effects are obtained on curved forms or on plain surfaces, rounded at the angles so that a various play of light is secured, and all attempt at moulding must be set aside.*

Monumental Painting.—I shall now put before you some examples of decorative painting, but before doing so would say a word or two on this branch of art. So large a subject might in itself fitly form the material for a series of lectures: for the present the barest glance at some characteristic features must suffice us. It is only within what may be called modern times—since the Italian Renaissance—that painting as a fine art has been severed from architecture. Till then there was, in truth, "but one "art"; the design of the building, its painted decoration in figure and ornament, and its sculptured reliefs were not infrequently the work of the one master. The press and hurry of modern life has changed all that, and irrevocably. The easel picture has come into existence, frequently a work of art of transcendent beauty—and price. In it the great painter-artist is bound up, and we have lost—I had almost said entirely—the decorative painter. It needs little reflection to see that the two arts are widely different. To be seen rightly, a picture, as now understood, must be looked at under one condition of light, from one point of view, at the correct distance and level required by the conditions of perspective under which the scene was composed. (Could anything prove, in passing, more abundantly the folly, from an art point of view, of our picture exhibitions under the present conditions?) The wall decoration must be seen, on the other hand, from many points and under all conditions of light; and if it is

* See the Papers on Mosaic and Fresco by Mr. Harrison Townsend and others, JOURNAL, Vol. I. Third Series, p. 245.

to be carried out successfully must be approached by the painter in an entirely different way from the easel picture. Two methods only are admissible; either, as in the Middle Ages, in the subjects delineated at different elevations on the walls attention must be rigorously withdrawn from such subjects as horizon line, picture plane, perspective effect, and exact light – the wall-surface, in fact, treated as a wall-surface, the pictorial decoration and ornamental bands enriching it, indeed, with beauty of line and colour, but leaving it flat, the background generally being kept light, the modelling conventional, outlining extensively used, especially between different tones of equal intensity, and gold admitted both as background and embroidery; or, as in the sixteenth and seventeenth centuries, the difficulty as to the position of the decoration with reference to the point of view must be resolutely confronted by tracing the scenes on wall or ceiling according to a unique perspective, which supposes that all the objects and personages shown to the spectator are really placed where they are represented, and consequently display themselves under an aspect determined by their actual position, so that on a ceiling a personage may be seen upwards from the sole of the foot. There need be little question as to which of these methods is the more beautiful from an architectural—that is, a decorative—point of view. The latter is only admissible where, by means of mouldings in relief, it is separated from the surrounding constructions, leaving enough plain space to retain the sense of solidity. Further, it is at best only a partial solution of the difficulty; there is a point from which the eye of a spectator may from the floor of the apartment obtain a correct view of the surrounding decorations, but there is only one; the decorations, in fact, become pictures, fixed as regards position in relation to each other, but without other reference to the building which contains them. One other condition of monumental painting we shall here refer to. The most insignificant accessories must be painted with as great care and placed in as good light as the principal personages. The walls of an apartment are always seen obliquely, and the eye demands a general sustained surface equally rich, equally solid throughout.

Sculptured Decoration.—On the subject of sculptured decoration I must also say a few words before introducing to your notice some examples of its use in the past. Carving in marble, stone, and wood, with modelling in the plastic materials, has ever formed an effective instrument in the hands of the decorator. In its relation with the parent art of architecture it suffered after Renaissance times a disruption similar to that referred to in painting, though the severance has never been so complete, nor the result so disastrous. With regard to the characteristics of good work, most of what I had already occasion to say as to what is right in form here applies. Restraint is here a quality to be sought after. Sculpture, in fact, should in general be employed sparingly, for much relief necessarily destroys repose, that quality so essential to an art which must ever occupy itself with a background to human event. It must not be forgotten, on the other hand, that sculpture properly employed, as in a band or frieze in low relief, may be the very means of giving breadth and repose to a wall surface cut up otherwise with distracting forms. Again, while, generally speaking, restraint in its use with plenty of surrounding plain surface is desirable, when an effect of extreme richness is aimed at it may be allowable to treat the whole in relief; only in this case it should be done in planes, so to speak, the main portion being treated as a background with a simple repeating design in low relief, the more important parts as self-contained ornament in higher light and shade and distributed in points. We must not only have our carving in scale with its material—a fineness of ornament suitable to marble being open to condemnation in stone—but we must have the constituent parts of our ornament in scale with each other. With the same relief it is, for instance, inadmissible to have a large figure in close proximity to a small one, though the eye is not offended in the same way with a large figure in full relief while others on quite a different scale are in contiguity, it may be, on the pedestal, if these are in low relief. Further, I think that, having found out what good sculpture is, we should insist on having, and having only, the best of its kind. Far better have none at all than be satisfied with inferior work. Having secured that the sculpture be good, it would seem natural to put it where it can be seen, and that is certainly not on the topmost pediment, or along the parapet of a high building, or on the apices of the thousand pinnacles of a cathedral, as at Milan. No doubt the æsthetics of architecture demand that a building be simple and solid on those lower stages which support the whole, richer and more elegant the higher it soars; but the ornament this treatment requires should be such as can be made simple in detail, vigorous in outline, able to tell its story and no more at the distance from which it will be seen.

Plaster-work.—The next vehicle of decorative effect to which I would briefly draw your attention is plaster, than which, properly used, there are few more useful materials for interior decoration, offering, as it does, the two extremes of breadth and delicacy. Under the hand of the artist it is impressionable, sympathetic, and immediate in producing the desired effect; it forms an admirable ground for colour, and gives us a ready means of producing surface form. Its history among the decorative arts is curious and interesting. The use of plaster in one form or another as an internal finishing of the dwelling has no doubt in all times furnished one of the first indications of civilisation, and the ready means of ornamenting such a plastic material would unquestionably be early taken advantage of. The first use of it of importance to us in its artistic influence was by the Romans, among whom it flourished and attained a high degree of excellence, as we shall see later. For long centuries—from the fall of the Roman Empire till the Italian Renaissance—it was practically a lost art so far as Europe was concerned, though, like the Roman power, it had gone eastward and influenced Indian, Arabian, and thence Moorish art. In the fifteenth century, in that search for and study of the arts of antiquity in which the Renaissance was nurtured, it was rediscovered. The exhumation of the old baths and tombs furnished exquisite examples of its use; research and tradition, maybe, with patient experiment, provided knowledge for the production of the material and the methods of manipulation, and Raphael, Giovanni da Udine, and kindred artists were soon busy in the Vatican, the Villa Madama, and many other houses and palaces, producing work rivalling and surpassing the Roman prototypes. From Italy the art soon found its way to France, where it first found a home in the decoration of the Palace of Fontainebleau under Francis I. Our own Henry VIII. invited "many excellent artificers" to England, and his wonderful palace of Nonesuch—now, alas! existing only in the enthusiastic descriptions of the period—was a glorification, both outside and inside, of the art of the plasterworker. Under Elizabeth and James it developed an indigenous style in the treatment of ceilings with flat interlacing tracery, terminating at times in pendentives, the panels enriched with delicate and beautiful modelled ornament. In Scotland the art was largely taken advantage of, with what excellent effect may be seen in many of the seventeenth-century houses and castles scattered throughout the country. It continued to flourish, modified in design by each successive phase of architectural thought, until the days of the famous architects, the brothers Adam, about the end of last century; but, as I have heard it said, "in Adam all plaster-work died." Its use as a material has indeed continued, and even

grown amazingly since then, for the jerry-builder finds that for a time at least, like charity, it covers a multitude of sins. But as an art it has been dead, as in the middle ages, till within our own days signs of revival have set in. In the hope of encouraging such revival, very tentative as yet out of London, I have devoted perhaps more than its fair share of our time to-night to this short history of the art. Into the technical processes I need not go; the best results are obtained by direct modelling of the ornament on the ground, with casting of repeating parts and running of cornices and rib-mouldings. The nature of the material suggests that the treatment be delicate in light and shade, breadth of effect where required being obtained not by bulk and heaviness, but by simplicity of surface and softness of outline.

Other Materials and Methods.—Many materials and methods of decoration of historical interest and present usefulness I must pass with simple mention; of such are leaded and stained glass; the casting, hammering, and chasing of the many metals from iron to gold; the use of tapestry and of embroidery, and sewn stuffs generally; and that of tiles, faïence, and pottery. Not that these are of less importance than those which have gained our attention. But we must cut our coat according to our cloth, and limit the number of our examples to suit the duration of a lecture. With marble, mosaic, painting, sculpture, and plaster they have each their place in the decorative scheme, a place assigned to them by their constructional and artistic qualities, a province closely defined—railed off, so to speak—by their limitations. Of some revivals of old methods and the introduction of new ones I shall speak later in considering the decorative art of to-day.

We have considered together what man has done in the past to beautify and ennoble his immediate surroundings by means of the arts. How do we stand to-day? Our houses are more comfortable and more sanitary doubtless than those we have been looking at. Are they also more beautiful? We shall agree in saying, I am sure, that they are not; yet I cannot think but that progress in beauty is at least as important as progress in comfort. "Is not the "soul more than raiment?" As to our churches, it would seem to be the opinion of many that whether "stone walls "do not a prison make" be the case or not, they are amply sufficient with a modicum of white plaster and varnished deals to constitute a church. Yet where can beauty more fitly be lavished than on the building to which we go in order to approach nearer, if it may be, to Him who is the source of all beauty? To these and similar questions there be many who answer that this is a scientific age, and science and art are incompatible. In this there may be some truth, yet it is noteworthy that in the times of the Renaissance increase in knowledge and in art went hand in hand. Again, it is said that the uncertainty of house tenure in the present day does much to discourage spending money on decorative work; yet many things within this category can be moved from house to house, while even on the short lease principles the rooms are not left altogether bare, and good decoration costs no more than bad. Personally, I believe that we have a more fundamental reason in the fact that the art instincts of the people have been misled for the last century by constant insistence on the pictorial and imitative side of art. There is, in truth, an enormous amount of art energy abroad among us, and nine-tenths of it is misdirected. In almost every family one finds the girl who "goes in for art"; the art faculty, instinct, what you will, is there. How is it employed? Why, in learning to paint pictures: flowers probably to begin with, landscape next, ultimately portraits of friends, the final goal of ambition! Our picture galleries, crowded to the cornice, show the result, and they in their turn reiterate with a hundredfold force that art means pictures, and that the function of art is to tell a story, or at the lowest to make a likeness of a man so that his dog would know it. Believe me, the first function of art is *not* to tell a story, however beautifully. Much of the art which we have thrown upon the screen to-night had no story to tell; its qualities were those only of truth and beauty, and yet those examples rank among the greatest productions of art history. There are far too many pictures and picture-painters, amateur and professional, in the world; and meanwhile our furniture, curtains, and wall-hangings are left to be provided by the wholesale manufacturers, and our architects are chosen because of their knowledge of drains. The same curious perversion of the art appreciation of to-day is exemplified in the not uncommon case of the man who, content with a house as it comes into his possession, though it has hideous plaster cornices and centre-flowers, and a builder's stock chimneypieces and doors, yet spends many thousand pounds on the pictures he hangs on the walls. But to return to our budding artist. It is not easy to make a beautiful design, whether it be in embroidery, or in stone and lime; far from it; but, given the artistic faculty, it can be taught, just as picture-painting can. The picture is not wanted, there are too many of them; while of beauty in design and its appreciation, what a lack is there! The artist who, in the present state of things, makes use of his or her talent and training in producing, of his or her own design and execution, a beautiful doily, does more good to art than one who paints a flower-piece, even though it be hung in the neighbourhood of the line in your local galleries, to form the centre of an admiring group of friends. A large proportion of the public take their ideas on art as they do their religion, without much reflection, from the authorised professors thereof, and they have been taught for generations by the Royal Academy and kindred bodies that picture-painting is Art—with a capital A—and the whole of it. It must take years, perhaps generations, of effort in the face of opposition and pecuniary loss to rid the public mind of that fallacy; but it is a purely modern one, and I do not see why it should be ineradicable. Already a tendency in the right direction is making itself felt; a revival of the arts decorative as opposed to pictorial is dawning. I have spoken before of our day witnessing the apotheosis of wall-papers, cretonnes, and Liberty silks. It is not much, but it is already something if these be good in colour and design, as many of them are.

During very recent years these first efforts have been largely supplemented, chiefly under the fostering care of the Art Workers' Guild and other kindred Societies. Among their members are artists of the first rank, who are devoting themselves to work in the various mediums to which I have drawn your attention (thereby, of course, setting aside all opportunity of present popularity), and seeking to educate the public by occasional exhibitions of such art. Exhibitions like these may be wrong in principle; the works gathered there should be seen in the places for which they were designed. But for the time they serve the purpose of showing that art has not its only home within the gilded picture-frame; and this idea once got rid of there will be no further need for exhibitions, as the work will be seen in every home. In this wider art, this new revival, we in the North are still far behind. In London, St. Paul's Cathedral is at present being decorated in mosaic from the designs of one of her great artists, and executed under his supervision by a local school of mosaic-workers.* There also are artists in plaster and stucco producing work equal to that of the Elizabethans and Italian Renaissance masters; while another kindred art of that age—that of Sgraffito—has been revived, and is being successfully prosecuted for the decoration on a large scale of exterior and interior wall-surfaces. The art of the Della Robbias has been quite recently again taken up in England, and promises the best results; furniture is being

* JOURNAL, Vol. I. Third Series, p. 248.

designed and executed with a beauty of form and soundness of construction which at last render it unnecessary for present-day purchasers desirous of obtaining good work to refuse anything later than Chippendale and Sheraton. Decorative painting, glass staining, works in marble and the metals, are all likewise receiving attention, with the best artistic results, or at least with the promise that with more matured experience such will be arrived at. Is it too much to hope that the isolated workers here and there throughout Scotland will ere long be reinforced by many artists willing to turn their backs on picture-painting and an exhibition popularity, and to devote themselves to art in a larger and higher sense? Could we not have local Arts and Crafts Societies to encourage such workers, and foster, with however small beginnings, the public appreciation? In the direction of municipal encouragement of decoration, Manchester has shown the way in the beautiful series of mural paintings which adorn her Town Hall, the work of the late Ford Maddox Brown, whose recent death followed close on the completion of the last panel. Birmingham is at present following suit; and a scheme is even now taking shape in Glasgow for the decoration, under the able supervision of Mr. Leiper, of the Banqueting Hall in the Municipal Buildings. There can be little doubt that the Corporation and the architect in charge will carry out this scheme in the largest spirit, and so give our local artists an opportunity for executing a work of permanent interest on a large scale. This opportunity they are thoroughly able to take advantage of, if only they will loyally act in concert under the direction of their decorator-in-chief, and set themselves to learn the traditions and canons of mural painting and the essential differences between it and pictorial art, some of which I have indicated to-night, but which are set forth more fully and more authoritatively elsewhere.

I trust my somewhat rambling lecture has not too greatly tried your patience. My difficulty has been, in choosing illustrations, in the case of the old work to make selections from the enormous mass of fine materials at my disposal, in the work of the present day to obtain examples sufficiently fine to rank with the classic art of the past. Nor do I pretend that they are worthy so to rank. Faulty they may be; but a generation since they would have been impossible, and may serve as illustrations of the revival of the decorative arts in progress. A generation hence the same difficulty will not, I believe, be experienced. But the future lies with you; without appreciation and encouragement, as I have said before, such art has little or no opportunity of making itself felt. For want of it decoration during the century has declined and almost disappeared, and the public has been, and to-day is, enormously the loser. We hear much of the rights of man, and still more of the rights of woman. We are all born with a sense of delight in beauty, and as such have an inalienable right to demand that the works of man, within sight of which so many of us have to pass our lives, be beautiful as are the works of God in nature. Of one of the sources of this delight the present age has, largely by its own fault, deprived itself. There is assuredly no necessity that it should continue to do so.

GLASGOW.

Glimpses of Four Great Periods of Italian Art. By T. L. Watson [*F.*], President of the Glasgow Institute.

Read before the Architectural Section of the Glasgow Philosophical Society on 17th November 1894.

It is not my purpose to attempt a lecture on the art of Italy, but rather to record a few of the impressions received in the course of a short holiday in that country, and to consider some of the lessons that Italian art may have for us at this time. Four periods stand forward prominently in the history of Italy and of Italian art:—(1) The period of antiquity, during which Rome dominated not only Italy but all South and Western Europe and portions of Asia and Africa; (2) The Byzantine period, dating from 329 A.D., when Constantine the Great transferred the seat of empire from Rome to Constantinople—the ancient Byzantium. Here a period of great activity in the arts set in, the influence of which was soon felt in Italy, and is most manifest in Venice and Ravenna. Constantine was the first emperor to adopt Christianity, so that Byzantine art is closely identified with early Christianity. From the tenth or eleventh till the fifteenth century we have (3) the Mediæval period, which, again, in the fifteenth century, gave place to the last short and brilliant period (4) of the Renaissance, which, so far as greatness is concerned, terminated soon after the middle of the sixteenth century.

My intention is to occupy a short time mainly with certain aspects of the art of the Middle Ages and the Renaissance; but I have thought it necessary to refer, however summarily, to the architecture of ancient Rome, and to the period of Byzantine art, because it is the peculiarity of the mediæval period in Italy that it is always under the influence of the art of antiquity, not only in its beginning, but right on through its whole course, while in particular districts the Byzantine influence is also apparent. In France, Germany, and England, Roman influence is strong up to the twelfth century, and the architecture of this period is appropriately termed Romanesque. But with the birth of true Gothic architecture in the twelfth century, the Roman influence in these countries may be said to disappear almost wholly. In the South of France it lingers a little longer; but, speaking broadly, we have in the Northern countries a new architecture from the end of the twelfth century, which shows hardly a trace of the Roman works from which, in part, it took its origin. In Italy it is altogether different. The pointed style of architecture did not originate in that country; it is an importation, and it was imported into a land in which the round-arched architecture of Rome had been firmly established for a thousand years. While in Northern Europe pointed architecture carried everything before it, in Italy the Roman influence was too strong. There the two styles grew together, and a certain amount of fusion took place between them. It is this fact that makes the mediæval architecture of Italy so interesting, and it is this which makes it important in its bearing on the future of architecture. That, however, is beyond the scope of my remarks.

When we speak of Italian Gothic it is necessary to discriminate. There is an Italian Gothic that is almost French, and one largely derived from Byzantine. There is the Romanesque Gothic of Florence, and the purely Italian Gothic, perhaps more Italian than Gothic, of Orvieto and Siena. Each of these has marked peculiarities distinguishing it from the others; and, indeed, nearly every important town, and certainly every division of Italy, develops a style to some extent its own. Through them all, however, certain leading characteristics run, two or three of which may be mentioned. First, there is the one to which I have already referred, the influence of the classical art of antiquity, which is felt throughout the whole Gothic period in Italy. This is seen in the general effect of breadth, in the horizontal treatment and the flat surfaces, as opposed to the vertical treatment and the deeply-recessed openings and mouldings of Northern Gothic. It is seen in the indiscriminate mingling of round and pointed arches. It is observable, again, in the fondness for the single round pillar or shaft in place of the clustered column, and for the tapered form of pillar instead of the cylindrical or parallel-sided form almost invariable in the North. It is seen most particularly in the sculpture. In the foliated sculpture we have the acanthus and the scroll scarcely modified from the best Roman work. In figure sculpture there is very little trace of what we should call

Gothic feeling. It is Roman sculpture refined and made more expressive and individual.

The second characteristic of Italian Gothic, as compared with French or English work, is a certain defect of what may be called the constructive sense, one obvious mark of which is the prevalence of the iron tie-rod to hold their arches together. It may be said that this is quite good construction and good design also, as the iron tie-rod is as much in evidence as the arch itself. It is certainly better in principle to have the tie-rod openly employed, if it is required, than to have its employment in some way concealed or evaded, so that the arch is maintained apparently by a special interposition of Providence. The tie-rod may be allowable, and in some cases it may even be admirable; but on the whole it is much less satisfactory than the Roman and Northern principle of meeting the thrust of an arch by an opposing thrust, or by an abutment. But the iron tie-rod is not the only evidence of this defect of the constructive sense in mediæval Italy. We constantly find heavy walls or piers carried upon slender shafts apparently quite unequal to their task. The fact that they are still standing after 500 years is a proof that they are in reality strong enough, and something must be allowed for the known hardness and strength of marble, as compared with the building stones to which we are more accustomed. After every allowance is made, however, it has to be admitted that the apparent weakness and instability of many of their buildings form a characteristic and serious defect.

The third characteristic of Italian Gothic to be noticed is no defect, but, on the contrary, a great charm. I refer to the almost universal use of colour. It is true that colour was largely used in Northern work also; but it has nearly all disappeared, and we find it sometimes difficult to realise that it ever existed. In Italy we still find wealth of beautiful colour. We have this in the marbles which they used so lavishly, in their brick and terra-cotta, in their mosaic, and in their fresco painting. I shall not be able to show any of this colouring to-night, but hope to be able to illustrate some early mosaics and some of the later paintings, so far as these can be shown by photographs. It is to Italy that we must go to find painting really allied to architecture, not merely applied to it. Many of their painters were also architects, and even those who are not known to have been so showed an intimate knowledge of architectural forms and details. The architecture which they so frequently painted as accessory to their figures was in harmony with that of the building decorated, and established a bond of relationship between painting and building. Not only so, but their figures were treated as part of the architecture, and were not degraded, but, on the contrary, much dignified, by this treatment. Symmetry, restraint, and repose were among the architectural qualities which the painters of the Mediæval period infused into their work, which the painters of the early Renaissance in Italy maintained and, in some respects perhaps, improved. Since the sixteenth century these qualities have been generally conspicuous by their absence, and both architecture and painting have been poorer in consequence.

We are apt to regard the Middle Ages as a period of darkness and ignorance. So far as the early part of it is concerned, something may be said in support of this view; but the later part of the period was a time of great intel lectual activity, and the arts, and even the sciences, were carried to a high point. Commerce flourished, universities were founded, and in literature the names of Dante, Petrarch, and Boccaccio in Italy, and Chaucer in England, attest the greatness of the period. The time was one of awakening, of renewed life, and of the love of nature and art. With the Renaissance in the fifteenth century there came the revival of classical learning, and in Northern Europe the introduction of the classical architecture of ancient Rome. Italy witnessed rather a change of spirit than of substance in her architecture. While Gothic forms were discarded, it can hardly be said that classic forms were introduced, as these had persisted through the Gothic period. Outwardly at least, the change was less abrupt in Italy than it was elsewhere. For a short time the period of the Renaissance was one of the most brilliant, if not one of the greatest, in the history of art. It produced two of the greatest geniuses who have ever lived, Raphael and Michael Angelo, with whom came half a dozen others only less eminent than they, and a host of inferior but still distinguished artists. For rather more than half a century the most graceful and beautiful works of architecture, painting, and sculpture were produced with wonderful profusion; but they were followed by swift deterioration. Before the close of the sixteenth century architecture had lost its vigour, purity of form, and delicacy of detail. In the seventeenth century it became what we see it in the large, ornate, and generally hideous Jesuit churches of Rome. In painting and sculpture there were still some great names, but these arts were more and more separating themselves from architecture, and in doing so lost their finest qualities as decorative works.

PARLIAMENTARY.

Housing of the Working Classes.

The Local Government Board, in connexion with schemes and proposals submitted to them by local authorities in pursuance of Parts I., II., and III. of the Housing of the Working Classes Act 1890, have had occasion to consider the principles which should be observed in the construction of new dwellings, when these are provided either by the local authorities themselves or by other persons under grants, leases, or contracts to which the local authorities are party. In this memorandum the Board have summarised their views upon the more important of these principles, so far as they are applicable to the erection of (*a*) separate houses or cottages, whether containing one or several tenements, and whether detached, semi-detached, or in rows or terraces; (*b*) buildings arranged in blocks comprising separate dwellings; and (*c*) buildings intended for use as lodging-houses, occupied otherwise than as separate dwellings.

I. *Separate Houses or Cottages.*—The ordinary dwelling adapted to the working-class family should comprise a living room with a scullery and pantry attached and two or three bedrooms – one for the parents, and one or two for the children—together with the necessary conveniences and out-offices. In rural districts accommodation may sometimes be conveniently arranged in a one-storey cottage, but in urban districts it will more often be found economical to arrange it in a two-storey cottage.

It is important that every dwelling should be arranged so as to have ample open space both in front and at the rear; and likewise that windows should open into such space in each storey, so as to ensure adequate through ventilation of the dwelling.

The living room, being the principal one and used by all the inhabitants in common, ought to be as large and commodious as practicable. It should have a floor-area of some 200 square feet, with a clear height of from 8 to 9 feet. The pantry or larder is better entered from the living room than actually within it, and, in either case, it should be well lighted and ventilated by a separate window opening into the external air, and be well removed from proximity to any fireplace or chimney-flue, in order that food may be kept there without being affected by heat or by the air of the room itself. There are objections to arranging a larder where food is to be kept, either in an underground cellar or at the top of the stairs leading up from cellars. If, however, cellars are properly constructed they afford certain definite advantages which are of value.

The scullery, which should have a floor-area of some 90 square feet, should be entered directly from the living room, and be fitted with a sink (with water laid on), plate-rack, &c., and a boiling copper for washing purposes. In some districts a bread oven may also be provided in the scullery, in which case an oven in the kitchen range in the living-room fireplace is not so necessary, but a boiler, for hot-water supply, is always indispensable in the kitchen range. The fuel store, whether for coal or wood, may be either outside in the back yard or in a cellar; but wherever a cellar is provided it is important that special care should be taken to protect the interior of the house from damp, and ground-air penetrating the walls of the cellar. The cellar should have means of light, and of through ventilation into the external air; and, whether a cellar be provided or not, it is essential that the site should be covered with an impervious layer of cement concrete. The cellar should likewise have facility for effectual and proper drainage. The staircase should be as independent of the rooms as possible, in order to obviate the possibility of its conveying vitiated air from the cellars or living room to the others above; under no circumstances should the stairs rise directly from the kitchen or scullery. There should be a separate water-closet, earth-closet, or privy of proper construction * for each dwelling, and while a privy must of course be outside the building, it is best to so arrange the water-closet or earth-closet also, or, at any rate, to wall it off from the interior and give it an entrance under cover if possible—as from a porch—direct from the outside. Where detached water-closets are provided, it may be well to bear in mind the advantages of certain efficient kinds of automatic slop-water closets, which are but little likely to be affected by frost. The bedrooms ought to be as large as the circumstances permit, and from eight to nine feet in height throughout. That for the parents should be at least 120 feet in area, and be provided with a proper fireplace and a good cupboard. The children's rooms, in which fireplaces are also desirable, should have a floor-area of not less than some eighty square feet each.

The above accommodation will be found adequate for an average of some five persons in the dwelling. It may, however, occasionally be desirable to provide an additional bedroom in an attic storey, but this is rarely needed for the family; while, where it is not so needed and is still provided, it tends to encourage the practice of receiving one or more lodgers—a practice which is by no means free from objection. Where persons needing lodging accommodation are at all numerous, the Sanitary Authority would do well to consider the expediency of providing suitable working-class lodging-houses under the Act. While, however, accommodation in three or four bedrooms is recommended in each tenement or dwelling, there may frequently be demand for two-room tenements by persons of a class who would be reluctant to avail themselves of the lodging-houses; and it may be worth considering whether some such accommodation might not usefully be provided in the block dwellings referred to below.

II. *Buildings in Blocks.*—Where the dwellings have to be arranged in blocks, as is often necessary in the midst of towns and comparatively thickly populated areas, care should be taken so to arrange each block relatively to other blocks or adjacent buildings that ample open space may be provided both in its front and in its rear, in order that the rooms in every floor may receive a reasonable amount of direct sunshine during every day when the sun is not obscured by clouds, and likewise that there may be free circulation of air about the building. To this end it is desirable to limit the height of the blocks to some three, or at most four, storeys, unless the distance across the open space to the front and rear be unusually great; also to restrict the length of each block as much as possible, in order that wide gaps may be provided between them for promoting circulation of air about them. Blocks of dwellings must not be directly connected together at a right angle or an acute angle. The staircase giving access to the several dwellings in a block should be quite open, on one side at least, to the external air, and of convenient width and easy rise, wider steps being avoided as far as practicable.

The dwellings are best arranged so that each staircase will give access to two dwellings—one on each side of it—in each storey. Balconies or galleries in each storey, having a staircase at each end, are generally objected to as means of access to a range of dwellings in a block or series of blocks, as failing to give the same amount of privacy that is afforded by the staircase between the vertical sets of dwellings.

Where dwellings are arranged in blocks special care becomes necessary that the water-closet requisite for each dwelling is contrived so as to be practically outside the dwelling. It can generally be entered from a recessed open verandah, which will also be found useful for other purposes. Space will have to be found for a sufficient store of fuel, and it is desirable to contrive this so that it may be filled from the staircase, and thus avoid the dust and dirt that would result from bringing in sacks of coal and emptying them inside the dwelling. So, too, a dust shoot from each of the upper floors should, if provided, be exterior to the dwellings, and would need special contrivance, by means of double doors opening and closing together, or by some other means to prevent it becoming a nuisance.

The construction of the block dwellings must be as reasonably secure from danger of fire as possible. The stairs must, of course, be of incombustible material, and it is highly desirable that the floors should also be so formed as far as practicable. If the roof is constructed flat in order to serve as a place of recreation for children, or as a drying place for linen, after being washed in properly arranged washhouses which may be constructed there, it will serve as a useful means of escape, in case of fire, from one staircase which may be temporarily obstructed to another staircase in the same block. Where the roof is constructed in this way, however, it is desirable to make it not only weather-tight, but as sound-proof as practicable, as otherwise the occupiers of the dwellings immediately under the roof are liable to be inconvenienced by the noise of children and others above them.

III. *Lodging-houses.*—It is desirable to limit the size of any building intended for occupation as a lodging-house so that it may be of a capacity to hold not more than some 200 lodgers. It should be arranged so as to secure ample means of thorough ventilation within it, and the utmost facilities for the access of sunlight and for free circulation of air about the outside of it. To this end the distance across the open space on its two opposite sides should be such that the sun, when shining, may reach the windows of every storey during some portion of the day. Windows will also have to be provided in each storey opening on such open space.

The accommodation within, if intended for both sexes, must be arranged for the complete separation of one sex from the other, except in any case where married couples may be received. It should comprise, for each sex, an entrance and a staircase to the upper floors, an office being provided in such a position as to control the respective entrances for the males and females. A day room with floor-area affording some 15 square feet to each lodger is requisite, and, unless a proper kitchen range is provided therein, a general kitchen will be requisite with suitable range or ranges and other appliances where the lodgers may cook their food. A scullery is also desirable where the food utensils may be cleaned and kept.

The sleeping rooms may appropriately be in the upper storeys, and are best of moderate size, holding not more

* See the "Model Bye-laws."

than about 20 lodgers each. They should be some 10 or 11 feet in height, and if provided with good means of ventilation by windows in their opposite external sides they may be arranged so that each bed will have some 5 feet lineal across it, 40 square feet of floor-area, and from 300 to 400 cubic feet of space. If, however, the means of ventilation be indifferent, those amounts of space ought to be increased. The windows should be arranged as far as practicable so as not to come immediately over any bed. It may often be desirable to provide a certain proportion of accommodation in separate rooms or cubicles for lodgers who may be able and willing to pay at a higher rate for privilege of privacy.

The water-closet accommodation should be provided at the rate of one closet for every 15 to 20 lodgers, and lavatories with fixed basins and strong taps and waste pipes in the proportion of one basin to about every 10 lodgers. A few baths may also be usefully provided. Both the water-closets and the lavatories should be on the ground floor, the closets for each sex being in a separate yard. But at least one water-closet for occasional use in connection with the dormitories may be provided in the upper storeys if it be properly separated from the interior of the building by a well-ventilated lobby. A good slop sink with water laid on should also be provided near the dormitories, likewise a dry clothes store closet in which a supply of clean sheets and blankets can be kept. A hot-water cistern may conveniently be fixed in this store closet, and thus tend to keep the sheets well aired. A properly contrived hot closet is also desirable as a means of drying the wet clothes of lodgers who have been exposed to rain during the day. It is useful to provide in some convenient position a set of lockers in which any lodger may place under lock and key any small articles and property which he does not desire to carry about with him.

The structure of the building should be as secure against danger of fire as practicable, and in every case it is desirable that alternative means of egress from the upper floors should be provided, so that in the event of the staircase in one direction being temporarily obstructed by smoke or otherwise a safe exit may be afforded in another direction. It must be understood that, in the lodging-houses, as well as in blocks of buildings comprising separate dwellings, a certain amount of systematic supervision will be requisite to ensure proper cleanliness and order throughout, and to protect the several tenants from neglect or carelessness on the part of their neighbours.

LEGAL.

Building Plans—Rejection by Local Authority.

EX PARTE GOULDING; IN RE SWINTON AND PENDLEBURY LOCAL BOARD.

On 5th December 1894 an application was made to the Queen's Bench Division by a builder, in business near Manchester, for a *mandamus* to the Swinton and Pendlebury Local Board to approve of certain plans and sections for the building of certain houses on land of his which he had submitted to them, and which they had rejected without assigning any ground or reason. On 12th November a Mr. Goulding delivered to the Board plans and sections for forty-nine new houses or cottages which he intended to erect on land which he had lately purchased. He sent with them a notice that on the 27th November he intended to proceed wi h the buildings. On the 24th November he had a letter from the clerk of the Board in these terms:—"I am instructed to return to you the plans and sections "for forty-nine cottages, and to inform you that they are "not approved of by the Board." There was an affidavit of the applicant that the plans were in accordance with the Public Health Act 1875 and the by-laws, and this was supported by the testimony of two skilled and experienced architects. There was also an affidavit by the applicant that on several occasions he had asked the surveyor and the chairman and another member of the Board to give the reason for the rejection of the plans, but had always been met by a refusal; and that on one occasion the surveyor told him that his instructions were not to disclose the reason why the plans had been rejected. On affidavits of these facts Mr. Poland, Q.C., moved for a *mandamus* to the Board to make an order, and stating their approval of the plans. He said there was already authority for such an application (*The Queen* v. *Newcastle-upon-Tyne*, 53 *Justice of the Peace*, 788). The Local Board, in such a case, had not an arbitrary power of rejection of building plans without any real ground or reason; they could only reject plans on some specific and intelligible ground. And where, as in the present case, they refused to state the grounds and reasons on which they had proceeded, there was no remedy but such an application as the present. The Court (Mr. Baron Pollock and Mr. Justice Grantham) granted a rule *nisi* for a *mandamus*.

Vested Interests and Sanitary Science.

VESTRY OF ST. MARY, BATTERSEA, *v.* HUDSON.

At the South-western Police Court, on 10th December 1894, Mr. E. W. Hudson answered a summons, at the instance of the Vestry of St. Mary, Battersea, in respect of his premises at 29, Kersley Street, stated to be insanitary by reason of the soil-pipe being improperly constructed, and terminating too close to one of the windows. It was proved that the system of drainage had existed at the house for twelve years, and that when constructed it was in accordance with the latest sanitary requirements, and that a similar system was in force at New Scotland Yard. Mr. Pilditch, consulting architect to the Duke of Bedford and sanitary engineer to the Marquis of Salisbury's estate, deposed to having made an examination of the soil-pipe to which exception had been taken, and failed to discover the existence of a nuisance. It was not the best form of drainage.

Mr. Gover, for the summons, argued that the vestry had no power to interfere, as they had already sanctioned the existing system of ventilation. Although medical scientific discovery had advanced, the vestry, he contended, could not compel private owners to keep their property up to the standard required by each new discovery.

Mr. Young, for the defence, pointed out that it was the duty of the sanitary authority to enforce necessary sanitary requirements in the district over which they had jurisdiction. He was unable to say that there was a nuisance, but a nuisance was likely to occur at any moment. The vestry could not defer action until an outbreak of fever occurred.

Mr. Denman declined to hold that sanitary fittings were likely to produce a nuisance because they were not up to date in sanitary science. If that contention were allowed, it would mean that all old fittings would have to be pulled down and replaced. It was impossible to think that the Legislature, in passing the Public Health (London) Act 1891, had any such intention. He dismissed the summons, but, nevertheless, thought that a temporary imperfection in the pipe should be remedied.

This decision, observes the *Law Journal*, while in accordance with the ordinary rules for construing statutes, seems to have been given without reference to the powers of the County Council under section 39 of the Act of 1891, or the by-laws made in 1893 under that section. Rule 4 deals with the reconstruction or alteration of existing soil-pipes, and Rule 3 deals with traps to existing sanitary appliances, and section 5 with all new apparatus in connection with any such appliances; so that to some extent at least the local authority is entitled to insist on sanitary progress, even without proof of actual risk or existence of nuisance.